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BERLIN

January 21,
December 9, 1911.

Berlin's new opera house, called the Kurfürsten Oper, was formally dedicated with a performance of Nicolai's "Merry Wives of Windsor" before an invited audience on Thursday evening. This beautiful building, in the Nürnberger Strasse near the Zoological Garden, has sprung up over night, as it were. During the process of building nothing at all got into the press about it, so we are suddenly confronted with the finished product. The exterior, with its simplified Renaissance style of architecture, presents an unassuming but dignified front. The auditorium is finished off in white, gold and green, white predominating; simplicity is the ground note of the entire structure, both externally and internally. Somewhat surprising is the small size of the auditorium, which, with its parquet and two balconies, looks as if it would not seat more than 1,000 people, or at most 1,200. There are only about 400 seats in the parquet or on the ground floor. The stage, too, is correspondingly small. A distinguished audience was present at the dedication and a festive mood prevailed throughout the evening, despite numerous shortcomings. The parquet was very draughty and many ladies were compelled to don cloaks and hats during the performance to avoid catching cold. Among the interesting personalities present were Count von Seebach, General Intendant of the Dresden Royal Opera; Baron Puttitz, Intendant of the Stuttgart Royal Opera; the theater directors Volkner, of Leipzig; Loewe, of Breslau; Varina, of Königsberg, and Zimmermann, of Düsseldorf. The number of local people of prominence was rather small. The list included Dr. Reicke, the Bürgermeister of Berlin; Xaver Schwarzenka, Etelka Gerster, Lola Beetz, Maria Labia, etc. Owing to technical deficiencies on the stage, due not to the lack of management but to the newness of the undertaking, the shifting of scenery between the acts made the pauses of interminable length, so that it was half past twelve before the curtain fell on the last act. This, of course, is a feature that will soon be eliminated.

The performance itself was a very commendable one. Right at the start, after the overture, it was evident that one important feature of the undertaking would be a great success—I refer to the orchestra. Director Moris has gotten together a most excellent body of musicians, about sixty in number; they play in tune and they play with a great deal of finish and verve. Conductor Selmar Meyrowitz' spirited reading of the overture elicited a hearty round of applause. The chorus, too, is most praiseworthy. There is no prominent name among the soloists, nor did any one of them loom up above his fellows; but they proved to be efficient, well trained singers, and the ensemble as a whole was very good. There were several Russians in the cast; Tania Oumirouff, as Frau Fluth, revealed a sympathetic, flexible voice and considerable facility in colorature passages; her middle register, however, is somewhat weak. Elizabeth Zenker, who sang the part of Frau Reich, has a contralto voice of considerable volume and of pleasing quality. The most important of the singers was Sergei Warjagin, who was formerly a member of the Moscow Imperial Opera. Warjagin, who sang the role of Falstaff, has the low notes of the real basso profundo and he handled his organ throughout the evening with much skill. His voice is not noteworthy for beauty or quality but he is a good, serviceable bass singer and an excellent actor. The most finished of the singers was perhaps Arthur Pacyna, who in the part of Reich displayed a happy blending of vocal and histrionic skill that made his delineation of the role in every way satisfactory. A very pleasing light soprano is Helene Selia, who as Anna sang and acted very charmingly. The tenor, Kurt Frederich, made a good impression as long as he employed his voice in piano or mezza voce, but in forte his tones were harsh and rasping. Taken individually, no one of these singers is in any way remarkable, but together they produce an ensemble that is remarkable; and this, it would seem, is the objective point of Director Moris, of the Kurfürsten Oper. It is not his intention to patronize the star system; he proposes, however, to give performances of high average excellence. The stage management was in the hands of Director Moris himself, who is one of the most skillful regisseurs in Germany. The scenery and costumes were tasteful and appropriate, although in no sense luxurious. It would be obviously unfair to judge the standard of performance of this new opera house by this trial rendition of the "Merry Wives of Windsor." After a week of routine things will assume a different aspect. Nicolai's opera was given with the new recitatives by Otto Neitzel, which are very effective and appropriate.

With Godowsky, Rosenthal, Lhevinne, Schnabel, Emma Koch and Richard Burmeister among the pianists of the

week, this branch of the musical art came in for a large share of attention. Schnabel and Burmeister were heard with the Philharmonic Orchestra, the other four in recital. Schnabel played the Beethoven G major concerto, appearing as soloist of the fourth Nikisch Philharmonic concert, the program of which was made up of Beethoven's works, as it always is once each season in commemoration of the composer's birthday. The "Egmont" overture and the "Eroica" symphony marked the beginning and the conclusion of the program, the concerto coming between these two. To hear the "Eroica" under Nikisch is enough to obliterate the impression of anything else on the same program. The great conductor's reading of this symphony was grand and inspiring. Schnabel's lovely tone and clear, pearly technic, combined with the innate refinement of his musical nature, make his Beethoven playing always well worth listening to. In the tempi of the first movement he dragged a bit, which gave to the music a sentimental character that could hardly have been intended by Beethoven; the tutti, which were taken at the proper tempo by Nikisch, were in marked contrast to Schnabel's ideas of the time. The pianist played his own cadenzas, of which that written to the first movement, in particular, is appropriate and pianistic. There have been so many cadenzas written to this G major concerto, including those by such pianists as Clara Schumann, Hans von Bülow, Leopold Godowsky, Eugen d'Albert, that it is difficult to understand the necessity for any more.

Godowsky, at his second recital, presented a program after the heart of the average lover of piano music and as a consequence Beethoven Hall was sold out. This is invariably the case when this great pianist plays, provided his program is of general interest. This time it comprised Beethoven's sonata, op. 81; the B minor capriccio and the two rhapsodies in B minor and G minor by Brahms; two of Mendelssohn's "Songs Without Words"; the Schumann symphonic etudes; the F minor fantasia and barcarolle and the F sharp minor polonaise by Chopin and Godowsky's own paraphrase on themes from the "Fledermaus." Here was a program calculated to suit the most versatile of tastes. Godowsky's playing was truly wonderful; his performance of the symphonic etudes must be ranked as one of the most extraordinary pianistic achievements of our day. Godowsky is very much in sympathy with Schumann, anyhow. Brahms and Beethoven were treated by him with breadth and virility—and what shall we say to Chopin? Wondrous charm and beautiful poetic moods were revealed in the fantasia, and right merrily he caused the bark to glide over the moon-lit waves in the barcarolle! And as to his elaborations of the well known Strauss waltz themes, who can take the listener, as he does, through such mazes of contrapuntal and polyphonic intricacies? He combines first two, then three and finally four themes, playing them all at once. His playing of these pieces was a special Godowsky stunt and it, of course, caused the audience to rise to the artist. He responded with several encores, but the people did not disperse until the lights were put out.

A gifted English violinist gave a concert at the Singakademie with the assistance of Wadna Keil, also a violinist of Russian descent, although she comes from Chile, and Erich Wolff, accompanist. Mary Dickinson is the name of the concert-giver. An interesting number of the program was a piece for two violins by Frank Donnell, written in the form of four canons. Miss Dickinson's solo numbers included Lalo's "Spanish" symphony and the Joachim variations in E minor, a work that has rarely been heard since the composer's death. The young lady has a pleasing tone and an excellent technic. She also plays with taste and with feeling.

Joseph Lhevinne, just returned from a triumphant tour of Russia, gave a recital at Blüthner Hall, scoring an immense success. His program opened with Beethoven's sonata, op. 101, which was read with great lucidity and with both force of accent and tenderness of expression. Rarely has so beautiful a performance of the Brahms F minor sonata, which followed, been heard in Berlin. The distinguished Russian revealed a most happy blending of penetrating intellectual grasp, deep poetic conception and a wealth of feeling. The slow movement, in particular, was replete with poetry and sentiment. Schumann's "Carneval," the next number of the program, also is a composition in which this great pianist excels. Lhevinne not only plays the "Carneval" with breadth and dignity and exquisite finish but he gives in tones a most graphic description of each particular scene, lending color and character to each. The impression retained as a whole is

most vivid. He brought his program to a conclusion with one of Liszt's operatic transcriptions that was very popular fifty years ago but which of late years has become well nigh forgotten; this work was the fantasia on the opera, "Robert, the Devil." The demands that a work of this kind make on the performer are of just such a nature as to put Lhevinne on his mettle, and he rose to the occasion and gave a rendition of this glittering piece of virtuosity that roused his listeners to spontaneous demonstrations of enthusiasm. The audience that greeted Lhevinne nearly filled Blüthner Hall, which seats 1,600 people, so it is evident that the Russian is steadily gaining here in clientele.

Two more Liszt pupils were heard this week in Liszt programs—Richard Burmeister with the Philharmonic at Blüthner Hall and Emma Koch in a recital at Bechstein Hall. Richard Burmeister, as a veritable Liszt disciple of international fame, naturally commands attention and respect when he plays a program made up of his master's works; but he commands more than attention and respect—he commands our admiration. He played the A major concerto and his own arrangement with orchestra of the "Pathétique" concerto in E minor, originally written for two pianos. Between these two concertos he was heard in three soli—i. e., the variations on a theme from Bach's cantata, "Weinen, Klagen, Sorgen, Zagen," also the well known "Au bord d'une source" and the "Benediction de Dieu dans la Solitude." Burmeister sets up a high standard right at the beginning of his program with his beautiful, finished and poetic reading of the A major concerto. Being an artist of great natural refinement and possessing true poetic instincts, this lovely work naturally makes a strong appeal to Burmeister's nature. It was a masterly rendition. The standard set up at the beginning was not only maintained throughout the program, but there was a steady crescendo as the artist warmed up to his work. Another composition with which Burmeister is very much en rapport is the "Benediction de Dieu." How deliciously he brought out in tones the exquisite pastoral mood! Here feeling was combined with finished execution and beautiful phrasing. Burmeister's arrangement of the "Pathétique" concerto is well known. It reveals his superior musicianship, his thorough knowledge of instrumentation and his instinct for pianistic effects. He played it superbly. The celebrated pianist was listened to by a large and distinguished audience and at the close of the program he was overwhelmed with applause.

Emma Koch is the only veritable Liszt pupil of the fair sex who has been heard thus far in Berlin this season. Her recital at Bechstein Hall was dedicated to the memory of her master and her program comprised the variations on Bach's "Weinen, Klagen," the B minor sonata, the two etudes in F minor, and D flat major and the tarantelle "Venezia e Napoli." Emma Koch also studied with Xaver Scharwenka, but it was quite appropriate that she should give a Liszt recital, and it was, moreover, of special interest because she was the only woman to do so—at least, in Berlin. Fräulein Koch is a performer of great force and almost manly virility. Her chords are massive, her technic is clean-cut and reliable, her tone is penetrating and of a beautiful singing quality. The breadth of her conception and the depth of her musicianship were revealed in her masterly interpretations of the first two numbers of her program, which called for big and serious treatment. That she can also play with grace and delicacy was revealed later. The two etudes were played with finish, the "Mephisto" waltz with vigor and the tarantelle with brilliancy. Fräulein Koch is not often heard in Berlin, and her appearance in a Liszt program drew out a large and distinguished audience. Among others, I noticed Siegfried Ochs and Xaver Scharwenka, two artists rarely seen in our concert halls, as they are generally too busy with their own musical doings to attend the concerts of others.

Last, but not least among the great pianists, came Moriz Rosenthal, whose appearance, as in the case of Godowsky, was the signal for a sold out house. Although the famous Lisztianer did not play an exclusive Liszt program, his offerings included no less than eight compositions by his master, some of which are great rarities on contemporary programs, as the tarantelle from the "Stumme von Portici," a mazurka and a "Valse oubliée." With his transcendental performance of the tarantelle Rosenthal gave an exhibition of virtuosity that will not soon be forgotten; it produced a tremendous effect on the audience, and after numerous recalls he responded with three encores—Chopin's F major prelude, the concert giver's own well known arrangement of the "Minute" waltz and his "Papillons." The great pianist also scored a rousing success with the "Mephisto" waltz, which is one of his specialties. In beautiful contrast was the lovely rendition of Chopin's B flat minor sonata; exquisite, too, was his playing of a rondo by Couperin and a sonata by Scarlatti. Rosenthal was in exceptionally good form throughout the

evening, and the whole pianistic world knows what it means to hear him under such conditions.

Lilli Lehmann is gradually losing her drawing power and that is a very significant fact here in Berlin, when one considers the esteem in which this great artist has been held for nearly half a century. At her first recital there were many empty seats in the Philharmonic, and I never saw so many vacant places on the stage before. A few years ago a Lehmann recital was synonymous not only with a crowded hall but also with a crowded stage, and the stage of the Philharmonic is capable of seating several hundred people; there were only about a dozen there on Monday evening. It must be confessed that there are only the remnants left of the once glorious voice of the celebrated diva. Yet, it is still wonderful what she does with the shadow of a vocal organ. However, with the tones no longer at her command, her range of expression is naturally limited and monotony of delivery is the inevitable result. She sang a group of lieder by Loewe with all her old-time taste and matchless phrasing, but it was like a shadow—the substance was gone. Later in a group by Robert Franz her voice responded better, but even here it was pathetic. It is difficult to understand why Lilli Lehmann will go on and bury the great reputation which she built up during nearly half a century of public work; her continuing cannot be for pecuniary reasons, since she is a wealthy woman.

Chamber music in its highest perfection was heard on Tuesday when Carl Flesch, Arthur Schnabel and Jean Gerardy combined forces. That such a trio of names would draw an audience to Beethoven Hall that taxed its seating capacity to the utmost, not only in the auditorium, but also on the stage, was to be expected; for each of these three musicians has a large local following. Their program comprised Beethoven's trio in D major, op. 70, No. 1; Saint-Saëns' op. 18, and the Schubert B flat trio, op. 99. This is unquestionably the finest chamber music organization of its kind we now have in Berlin. Each performer is a virtuoso par excellence and each is a superior musician. The three are in perfect sympathy with each other, and with comparatively little practice they have developed an ensemble which will not easily be duplicated. Their playing is remarkable for its tonal balance and smoothness. There is no predominating of the piano, as is so frequently the case in trio work, but each instrument is given its full opportunity. The Flesch-Schnabel-Gerardy Trio really disarms criticism. The outward tokens of success at their concert were thoroughly commensurate with the artistic excellence of what they had to offer.

A women's orchestra has recently been founded in this city. It is called the Berlin Tonkünstlerinnen Orchester, and its conductor is Elizabeth Kuyper, a pupil of Max

Bruch, and at present a teacher of theory and composition at the Royal High School. The strings of this new orchestra consist entirely of young ladies. If the organization is to participate in important public functions, arrangements have been made by which it can be augmented to sixty-five musicians, and in that case some of the wind instruments will be played by men. It was impossible to find competent women players of all the wind instruments. After much diligent rehearsing the new orchestra made its public debut in two popular symphony concerts. The programs included such pretentious works as Beethoven's "Coriolan" overture, Max Bruch's overture to his "Loreley," Bach's double concerto for two violins, Bizet's suite, "L'Arlesienne," the overture to the "Meistersinger" and Liszt's symphonic poem, "Les Preludes." The playing of the young ladies was exceedingly praiseworthy. In future it is the intention to restrict public appearances to the strings alone, as there is really no reason for an orchestra made up half of women and half of men; and there are no women players here, as said above, for instance, of such instruments as the bassoon, the trombone and the tuba. Frl. Kuyper has proved herself to be an intelligent and sympathetic conductor. Bruch declares her to be the most talented pupil in composition he ever had.

A pronounced success was scored by Cecile Ayres, who gave a recital at Scharwenka Hall. This gifted young American pianist enhanced the excellent impression that she had made on the occasion of her debut here last season, as I am informed. Her program included, besides a number of smaller works, such important compositions as the Beethoven E major sonata, op. 109; the Grieg ballad and the Liszt F minor study and tarantelle. Miss Ayres is a pianist of pronounced individuality. She has in her artistic make-up something that fascinates the public, so that it is not saying too much to predict that she will make a successful career as a soloist. She pursued her studies here first with Frances McElwee and later with Ossip Gabrilowitsch. Pianistically, she is remarkably well equipped, as she possesses a clean-cut, reliable technic and a sympathetic touch. United to a naturally musical nature is a strong personal note in her playing, which lends interest and charm to everything she does. The youthful artist was heartily applauded.

Dan Jones, an American pianist from Johnston, Pa., recently made his debut here, playing with the Philharmonic Orchestra the Hugo Kaun and the Brahms D minor concertos. According to reports, Jones is a very gifted pianist, who combines a modern virtuoso manipulation of the keyboard with musical intelligence, good taste, good phrasing and feeling. The young American was also heard again successfully in a chamber-music concert.

The German Stage Association has been holding a session in Berlin the past week, which was attended by the directors of nearly all of the important opera houses and theaters in the Fatherland. Among them were Count Seebach, of Dresden; von Puttitz, of Stuttgart; Gregor, of Vienna; von Speidel and von Possart, of Munich; Claar, of Frankfurt, and Von Mutzenbecher, of Wies-

baden. In all sixty members were present. One of the important questions that came up for discussion was the elaboration and new arrangement of old foreign operas. A prize of M. 10,000 is to be paid for the best arrangement of this kind. The music publishers Fürstner & Ahn declared their willingness to pay the money, in case they should publish the opera selected. The jury is to consist of Von Schuch, of Dresden; Muck, of Berlin; Schillings, of Stuttgart, among the conductors; and Otto Neitzel, Leopold Schmidt and Carl Krebs, among the critics. Hermann Nissen, the actor, was elected as the new president of the association.

Theodore Spiering has been requested by Fritz Kreisler to conduct the Philharmonic Orchestra for him at his concert to be given here in February. Kreisler will probably introduce the Elgar concerto on this occasion. The fame of Spiering's success as conductor of the New York Philharmonic Orchestra, after Mahler became incapacitated by illness, has spread all over Germany, and the distinction conferred upon him by his celebrated colleague Kreisler is not an isolated case. The Philharmonic episode was by no means Spiering's first appearance as conductor. As long ago as December, 1906, the distinguished American conducted two concerts with the celebrated Kaim Orchestra at Munich, where he introduced to the Bavarian capital Busoni's "Lustspiel" overture and Vincent d'Indy's symphony with piano obligato. Furthermore, he conducted Beethoven's C minor symphony and accompanied Rudolph Ganz in his performance of the Liszt E flat concerto. The Munich papers spoke of Spiering's conducting at the time with great warmth, remarking on the certainty and firmness with which he led his forces, as well as on his musicianship and interesting interpretations.

Hermann Gura has just returned to Berlin after a successful tour of the Russian towns along the Baltic, in which he gave a series of Loewe ballad concerts, this being a specialty of Gura. Gura, whose name is known not only as a ballad interpreter but also as an opera director, owing to his seasons of summer opera at Kroll's Theater, is also a very successful instructor. He is the son of the celebrated Eugen Gura, who was one of the heroes of the first Bayreuth Festival in 1876.

The Tageblatt of today publishes the following news item pertaining to Richard Burmeister: "The well-known pianist and composer of important orchestral works and charming lieder, Richard Burmeister, has had the title of professor conferred upon him by the Duke of Coburg-Gotha."

Max Pauer gave a recital at Bechstein Hall in London on December 4. His playing elicited from all the critics extraordinarily eulogistic notices. I do not remember to have ever seen any pianist praised with such warmth and unanimity in the London dailies. It was a remarkable success.

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Dr. Ludwig Wüllner's Farewell Recital.

After touring the West, Dr. Ludwig Wüllner returned to New York to give a farewell recital, Tuesday afternoon of last week, under the management of the Concert Direction M. H. Hanson, which originally introduced the celebrated lieder interpreter to the American public. The large auditorium of Carnegie Hall was filled with a distinguished assemblage, among which were many of the Metropolitan Opera singers, resident vocalists, teachers of singing, and men and women prominent in the social and literary worlds of New York. When Dr. Wüllner first was heard in the metropolis, he created something of a sensation, and on this occasion at least three thousand persons seemed as eager as ever to listen to his eloquent declamations of the immortal songs from the Fatherland. Nearly every lied on Dr. Wüllner's list was familiar to the Germans and those understanding German, and that was precisely the reason why his recital afforded delightful instruction.

The program for the afternoon follows:

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Mut Schubert
Gruppe aus dem Tartarus Schubert
Erkennung Schubert
Die Forelle Schubert
Das Lied im Grünen	..... Schubert
Der Musensohn	..... Schubert
Die Schale der Vergessenheit	..... Brahms
Minnelied	..... Brahms
Blinde Kuh	..... Brahms
Botschaft	..... Brahms
Der Sieger	..... Hugo Kaun
Rastlose Liebe	..... Victor Bendix
Der Handkuss	..... Oscar Posa
Ich Grolle Nicht	..... Schumann
Anfrage	..... Schumann
Widmung	..... Schumann
Der Feuerreiter	..... Hugo Wolf
Der Rattenfänger	..... Hugo Wolf
Ein Weib	..... Chr. Sinding
Geduld	..... Rich. Strauss
Caecilie	..... Rich. Strauss

Dr. Wüllner's vocal condition was excellent; but people did not go to the recital merely to hear a singer. This accomplished German artist is more than a singer; his renditions are matchless in expressing the poetry, the dramatic meanings and the soul of the compositions. His purity of diction, too, is another factor that contributes toward making his recitals vital and uplifting.

As the program indicates, Dr. Wüllner gave seven Schubert lieder, each one of them inspired. "Der Leiermann" is a pathetic poem of isolated poverty. "Mut" is a philosophical little masterpiece, for it teaches manly pride and independence. "Gruppe aus dem Tartarus," the poetry of Schiller, is for minds attuned to lofty thinking. "Der Erkennung," it seems hardly necessary to state, remains one of the most wonderful creations in German poetry and song. Dr. Wüllner's delivery of it was marked with every shade of emotion exacted in portraying each one of the characters. What a play might be constructed upon this poem of Goethe's! "Das Lied im Grünen" is an idyl of nature in its full beauty. "Der Musensohn" belongs in the realm of exalted poetical fancy. All of these lieder were given with that fervor, insight and imagination that stir the listeners to marvel at the extent of a

song recital when given by a supreme artist like Dr. Wüllner.

The Brahms songs refuted the claim, made by a few critics concerning the paucity of ideas in the lyrical works of this composer. "Die Schale der Vergessenheit" proved one of the most dramatic numbers of the afternoon. Then followed the lovely "Minnelied," a tribute to a queenly woman. "Blinde Kuh," in spite of its bucolic title, is a gem, and another gem was heard in "Botschaft," in which the singer suggested the mood in his happiest manner.

Hugo Kaun's song, "Der Sieger," poem by Drescher, is a masterful composition, and there was a world of mean-



DR. WUELLNER.

ing in its delivery. The Bendix and Posa songs offered agreeable contrast, and then came the Schumann songs, which Dr. Wüllner interpreted in a style that defies criticism. The Wolf, Sinding and Strauss lieder, making up the final group, each in turn were sung with the art of which Dr. Wüllner remains one of the notable illustrators. Coenraad von Bos, who appeared with Dr. Wüllner at his former recitals in New York, again was at the piano. When the program was ended, another ovation was given for the singer, and the demonstration continued until he gave the encore expected, namely, Schumann's "Two Grenadiers."

Florence Mulford Introduces New Quartet.

The Florence Quartet, composed of Mildred Ross, soprano; Henrietta Ten Eyck, contralto; Robert Bartholomew, tenor, and Malcolm Corlies, bass, pupils of Florence

Mulford, made its debut at Wallace Hall, Newark, N. J., recently, with success. The Newark Evening News said:

In Henry K. Hadley's "O Lady Mine" the members of the Quartet showed not only that they possess good and well schooled voices, but have acquired a skill in part singing that enables them to produce a finely balanced tone and to please the most discriminating of their hearers by the general euphony of their work.

The favorable impression created by their introductory performance was strengthened by their individual and concerted efforts in the familiar song cycle, "In a Persian Garden."

Miss Ross, whose light soprano has a brightness of tone that makes it a valuable factor in ensemble numbers, sang the solo "Each Morn a Thousand Roses Brings" tastefully and charmed her singing of the air "I Sent My Soul Through the Invisible" with not a little feeling. Mrs. Ten Eyck was at her best in the solo "The Worldly Hope Men Set Their Hearts Upon," and delighted the audience by her smooth vocalization, intelligent communication of sentiment through musical phrasing, and the ringing quality of her tones in the climax to the air. Her voice has been so evenly developed throughout its compass that its warm contralto timbre imparts sensuous beauty to her singing. It is not a powerful organ and she has the good sense not to force her tones beyond musical limits.

Genuine tenors of agreeable quality are so uncommon that it is a pleasure to hear such a one as Mr. Bartholomew possesses. His tones are so well placed and are so firmly controlled that his singing of the air "Ah! Moon of My Delight" was one of the more enjoyable efforts marking the concert. Another singer whose musical instincts are more than ordinarily acute and whose performances on this occasion showed that he has been a painstaking student is Mr. Corlies. His singing of the solo "Myself When Young," in which many basses have delighted, was admirable in spirit and artistic finish.

OMAHA MUSIC.

OMAHA, Neb., December 18, 1911.

The first concert of the season, by The Apollo Club, brought out a large audience, which testified appreciation of the sincere work which F. C. Freemantel is doing with this body of fifty young business men. The program consisted of two groups of four numbers, by the club, and included the song cycle "In Fairyland" (Orlando Morgan), which was given by a quartet from the Omaha School of Music, the members being Zoe M. Fries, soprano; Agnes Wickham, contralto; Maynard T. Swartz, tenor; Harry Disbrow, baritone. Mrs. F. C. Freemantel accompanied the quartet and Nancy Cunningham the club.

Karel Havlicek, the young violinist who has just returned from four years of European study, gave a recital at the First Baptist Church on Thursday evening, assisted by Louise Ormsby, soprano, and Madame A. M. Borglum, accompanist.

Mr. and Mrs. T. J. Kelly and Martin W. Bush have planned a series of "Lenten Sunday Afternoons," when programs will be given illustrative of the development of sacred music from the earliest days. Mr. and Mrs. Kelly will sing a number of interesting compositions which they have been collecting for some time, and Mr. Bush will offer some organ compositions practically unknown.

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LONDON

HANOVER HOUSE, Hanover Square, W., 1
LONDON, England, December 13, 1911

The event of the week in musical circles was the appearance of Felice Lyne as Lucia in Donizetti's time-worn opera, "Lucia di Lammermoor." This was the second role in which Miss Lyne has appeared before London audiences at Oscar Hammerstein's London Opera House. In this second new role, of Lucia, Miss Lyne verified the high opinion formed of her capabilities on the occasion of her first appearance as Gilda. The same purity of timbre, perfection of technic, accurate intonation and faultless style distinguished the vocal merits of the role, and dramatically much grace of action was an added charm. She was received with great enthusiasm by her audience.

An unique recital was that given at Bechstein Hall, December 4, by Mr. and Mrs. Yeatman Griffith who are popular favorites in the Western section of the United States. Seven duet numbers and a group each of solos were contributed by these two artists. Taste, refinement,

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a blend of voices in their duet work, and a selection of compositions that proved an excellent knowledge of song literature, distinguished their program, the accompaniments of which were played entirely from memory by Mrs. Griffith.

Orville Harrold as Edgardo in "Lucia di Lammermoor" has added another role to his London success. He shared honors on Tuesday night with Felice Lyne, being recalled many times.

"Herodiade" will be staged Friday, December 15, with Cavalieri in the title role. The censor has given permis-



LISZT'S FAVORITE PICTURE OF HIMSELF.

sion, provided a change of name be conferred on the character of John the Baptist, which has been acceded to. He has become the, or a, Prophet.

Gifted with a magnificent baritone voice, temperament, and an emotional and intellectual sense of form and beauty as exemplified in the art of song, is Robert Maitland, who gave a song recital at Bechstein Hall, December 12. Mr. Maitland opened his program with a group by Schubert,

the "Liebesbotschaft," "Die Krähe," "Der stürmische morgen," and "Rastlose Liebe," the differing moods of which he depicted with a fine discriminating vocal tone. In three songs by Brahms ("Ständchen," "Auf dem Kirchhofe" and "Die Mainacht") Mr. Maitland was particularly successful, imparting just that distinguishing nuance of austerity that nearly all the Brahms songs demand. Again in four songs by Fritz Koegel, two set to verses by Nietzsche, there was the same intimate grasp of idea and the ability to convey the meaning through a perfect understanding of tonal color. The closing group was constructed of five songs by Hugo Wolf—"Blumengruss," "Heimweh," "Der Tambour," "Harfenspieler Lied" (No. 3), from Wilhelm Meister, and "Captisches Lied" (No. 2). Mr. Maitland's recital was one of the most interesting of the year.

First Londoner—Did you hear that Oscar Hammerstein's London Opera House has got to come down?

Second Londoner—No! Why?

First Londoner—Because it is in the Kings Way!

(Copyrighted by "Papa" Hartl.)

Tina Lerner, the Russian pianist, gave the following program at Aeolian Hall, September 13:

Pastorale, Variée Mozart
Adagio, B minor Mozart
Perpetuum Mobile Weber-Godowsky
Four preludes Chopin
Op. 28, Nos. 19, 20, 23, 16, E. flat, C minor, F, B flat minor.
Nocturne in B major, op. 9, No. 3 Chopin
Two etudes Chopin
Op. 10, Nos. 7, 4, C major, C sharp minor.
Ballade in F minor, op. 32 Chopin
Waltz in A flat, op. 34 Chopin
Feux Follets, from Twelve Transcendental Studies Liszt
Sonetto del Petrarca, No. 123 Liszt
Spanish Rhapsody Liszt

The taste, beauty and poetry with which this young artist infuses all her work leaves a lasting impression. Nothing could exceed the exquisite tonal beauty of the Weber-Godowsky "Perpetuum Mobile," nor the lightness and delicacy of its mood. And again in the Chopin group the poetic charm predominated. She possesses the pure crystalline genre of scale and passage playing, and a resiliency of tone is a marked characteristic of all her work. Her reading of the "Sonnetto del Petrarca" (No. 123) was brilliantly conceived, and at the close of the Liszt group the young artist was enthusiastically recalled many times.

Jeanne Norelli, the Swedish soprano, gave a concert at Aeolian Hall, December 11, with the assistance of Richard de Herter, violin, and Willard Andelin, basso. Madame Norelli presented an excellently arranged program which contained the aria "Ah! fors e lui" ("Traviata") and a German, a French and an English group, each. A voice of lovely quality and a style of much charm and grace in such songs as "l'Oiseau bleu," by Dalcroze; "Printemps nouveau," by Vidal; Dell' Acqua's "l'Hirondelle," and the aria from Charpentier's "Louise," Madame Norelli proved conclusively that she has made close and careful study of all that pertains to artistic delivery in all its phases. And her excellent diction, particularly in an English group consisting of songs by Purcell, Gilbert and Landon Ronald, and her sense and knowledge in illustrating the differing moods all served to win the favor of her audience. Madame Norelli returns to the United States shortly for an extended tour of the West.

Percy Grainger's selection of the lovely Grieg concerto for his appearance with the Queen's Hall Orchestra, December 2, was a wise choice. The young artist revealed all the charm of its many exquisite melodies interwoven with such skill by the composer for piano and orchestra, and which likewise require much skill technically as well as a goodly share of the divining sense in the recreating artist if the full measure of their significance is to be divulged. The brilliancy of the opening allegro, the haunting song-like effects of the second movement and the wonderful triumphal note of the finale all found expression through the medium of Mr. Grainger's art. At this same concert Lillian Blauvelt was the soprano soloist, singing the aria "L'amor, sarò costante" from Mozart's "Il Rè Pastore," with much taste and vocal facility. The orchestral numbers were: "Canzonetta" and "Valse Romantique," by Sibelius; "Roumanian" rhapsody, by Enescu, and the Brahms symphony in D, No. 2. Henry J Wood conducted.

Emil Mlynarski, the Polish conductor, has been meeting with great success as conductor of the Scottish Orchestra. Since his engagement the orchestra has made remarkable advancement, artistically and financially, and the weekly concerts, both in Edinburgh and Glasgow, are now always well attended. Excellent programs are given, as, for instance, in November last, when on the 14th inst. the Tchaikowsky fourth symphony, the "Leonora," No. 3, by Beethoven, "Lebensfreude," by George Schumann,

Dvorák's "Waldesruhe," the Haydn concerto for cello, and Popper's "Danse Espagnole" were presented with Pablo Casals as soloist. November 21 Mr. Mlynarski produced for the first time in Scotland Elgar's second symphony, and the soloist was Mischa Elman, who played the Max Bruch G minor concerto. November 28 a choral concert was given with excerpts from "Lohengrin"; the soloists engaged were Alice Wilna, Bessie Weir, Morgan Kingston, Norman Williams, Arthur Winckworth and Alex Richard.

At his concert at Bechstein Hall, December 11, Arthur Newstead gave a very interesting and musicianly reading of a varied program which included the Mozart fantasie and sonata in C minor, the Schubert "Wanderer" fantasie, some Rameau numbers, the Chopin fantasie, and a Liszt Rhapsody.

Among the more serious English pianists one must mention Mary Cracroft, who gave a recital at Aeolian Hall, December 11, prior to her leaving for Canada and the United States to fill a series of engagements booked by her American agent, E. S. Brown. Miss Cracroft's program, constructed on original ideas of contrast and balance, opened with some Bach numbers arranged from the organ by Miss Cracroft. Then followed two Scarlatti compositions, pastorale, and harpsichord lesson in D major, all giving proof of fleetness of technic and crispness of tone quality. In the very seldom heard Tchaikowsky sonata, op. 37, in G major, Miss Cracroft proved her musicianship and capacity to make interesting a work not over grateful. A group by Debussy, and a miscellaneous group consisting of Liszt's "Spasmo," the Schubert-Liszt "Erl Koenig," two Rachmaninoff numbers, "Tahitière à Musique" by Liadow, "Etude sur un theme Chinois" by Arensky, and the Tchaikowsky-Pabat paraphrase on "Eugène Onéguin" completed the list which was in its entirety delivered with much taste and surety of technic.

The orchestral concert given by Professor Sevcik and six of his pupils in violin playing, at Queen's Hall, December 12, brought forward some exceptional talent. Nora Duesberg, Rosa Ehrlich, Daisy Kennedy, David Hochstein, Vladimir Resnikoff and Frank Williams were heard in excerpts from various violin compositions and one and all displayed excellent training. In the matters of musical feeling, taste and breadth of tone Daisy Kennedy excelled. She played the Max Bruch "Scottish" fantasie (the complete four movements) with exceptional virtuosity and temperamental glow.

The sonority of the Charles W. Clark voice was heard to excellent advantage in the Wagnerian excerpts at the Wagner concert given by the New Symphony Orchestra, Landon Ronald, conductor, at Queen's Hall, December 14. Mr. Clark sang "Wahn! Wahn!" from "Meistersinger"; "The Evening Star," from "Tannhäuser," and "Wotans Abschied," from "Walküre." His diction and his absolute breath control, which supports the note and the phrase in that perfect steadiness of tone, was exemplified in all its perfection in these several excerpts. Mr. Clark received a veritable ovation. Louis Godowski, the eleven year old violinist, who played the Mendelssohn concerto, is a talented child, but his place is in the quiet of the studio or the home, where the talent may mature. There are any number of equally talented violin pupils in London, but what they are at the present moment does not much matter; it is, What will they become? Those who are exploited have the lesser chance of becoming anything.

EVELYN KAESMANN.

McCormick-Hoffmann Recitals.

With one exception, Katharine Hoffmann has been the accompanist at all the recitals given by Marie McCormick in her home town, Fargo, N. D., and is a friend and admirer of Miss McCormick, who was trained principally by Lewis Shawe, of St. Paul. Next season she will sing in the East. At a recent recital Miss McCormick presented the following program:

Frauenliebe und Leben.....	Schumann
Heimliche Aufforderung.....	Strauss
Serenade.....	Strauss
The Swallow.....	Dell'Aquila
Printemps Nouveau.....	Vidal
Farewell, Ye Hills (Joan of Arc).....	Tchaikowsky
Killarney.....	Old Irish
Believe Me.....	Old Irish
A Little Dutch Garden.....	Loomis
Ecstasy.....	Rummel

"It was hard to overlook the shakiness of the horns, though every one is willing to make allowances for that most treacherous of instruments," sobs a musical critic. We are gradually collecting side lights on the conduct of musical instruments, for use in our forthcoming serial, "The Crime of the Orchestra; or, the Horn's Treachery."—London Globe.

Further Praise for Stokowski.

The inevitable results of the combination of musical genius, youth and personality which mark the efforts of conductor Leopold Stokowski and his wife, Olga Samaroff-Stokowski, are noted for the encomiums which invariably follow their appearances, some of which are herewith appended:

The Cincinnati Symphony Orchestra, conducted by Leopold Stokowski, scored a signal triumph before a large and fashionable audience at the Odeon last night.

The leader shared the honors of the evening with his bride, Madame Samaroff-Stokowski, the pianist, whose appearance here was the first in her home city since she recently married him.

The Tchaikowsky symphony probably was the most generally appreciated selection of the evening, in which the unity of the orchestra won and deserved unstinting applause in the rendition of this great masterpiece.

Local pride alone in Madame Samaroff-Stokowski was not the cause for the vociferous applause that greeted her rendition of Tchaikowsky's concerto No. 1, B flat minor, but it was her capable handling of this selection. It thrilled with virile power and dreamy depths of softness that bespoke the pianist's clear understanding of the composer's wonderful moods.—St. Louis Republic, December 14, 1911.

Such mastery, such compulsion, such earnestness, such splendid response, all evidencing not only the most complete discipline, but a most excellent scholarship. No wonder, hardly had the last note of that incomparable finale joined its brother echoes when something akin to pandemonium broke loose in that audience. Shouts of "bravo" filled the air. In the boxes men arose and bowed their acknowledgments to that intrepid young baton swinger as only gentlemen by birth and breeding can bow on occasion when they are deeply and genuinely moved. It was an inspiring moment. Then the ladies began their glove tapplings, when, stepping from his podium, Dr. Stokowski bade his men to rise.

In past years many audiences have had opportunity to gauge the pianistic ability of Madame Samaroff-Stokowski. Last night the young woman chose for her essay Tchaikowsky's B flat minor concerto with orchestra, a most thankful work. Madame played the lighter sentences with crystal limpidity, nor was she wanting when the inevitable Tchaikowsky dynamics were called for. The pianist was accorded a most deserved ovation in which many joined all the more heartily in order to testify to their appreciation of madame's manifest advancement as a concert artist. Responding to the long

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continued applause and the floral offerings, a finely intoned rendition of Liszt's "Liebestraum" succeeded as an encore number.

The evening closed with the "Tannhäuser" overture by the orchestra. Here, as in the Tchaikowsky symphony, the conductor almost discarded the partition. Only once in a while did he glance at the pages before him. His work, as well as that of the men, appeared to have been studied to the last nuance. The instantaneous response of the assembled players was a positively joyful feature of the event. That test of orchestral virtuosity, the world famous bacchanale in this overture, was attacked with a surety and carried through with a bravado that simply dumfounded the coterie of orchestra sharps present.

The audience dispersed with the mind picture of a young man who in the most advanced music and before a house not favorably disposed at the beginning, had conquered by sheer force of intelligence, ability and art courage.—St. Louis Daily Globe-Democrat, December 14, 1911.

In this day of the "prima donna of the baton" Leopold Stokowski is a unique figure in the world of music. His reading of the fifth symphony of Tchaikowsky at the concert of the Cincinnati Orchestra at the Odeon this week gave indisputable evidence of most extraordinary temperamental gifts and profound musical knowledge. The wealth of feeling that his orchestra pours out is the expression of a man of great emotion, of a thinker and one gifted with keen musical insight.

He gives the impression of being so completely absorbed in his work that he is oblivious of his auditors, and his exuberance is merely natural expression of feeling. Self glorification has no place in his work. Stokowski seems to live and breathe in his music for the time being.

The magnetism of the man is amazing—almost hypnotic in effect; he holds his audience almost breathless, and dominates his hearers as completely as he does his orchestra.

Stokowski's work, full of gripping effects, yet so genuinely musical, so legitimate, so rarely refined and polished, stamps him a genius—a man who makes musical history.

As for Madame Stokowski, her gain in musical perception, in depth, in self effacement, is truly remarkable, as evidenced by her immensely impressive performance of the Tchaikowsky concerto. Olga Samaroff's playing always had charm—a sound technic made her work lucid, and this clarity, combined with a certain grace and distinction of delivery, was of strong appeal.

Madame Stokowski, however, feels her music much more than did Olga Samaroff—the virtuosity, the graceful presentment of mu-

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sical ideas of other days, has broadened into genuine interpretative power. Madame Stokowski played, wonderfully well, with fine freedom and superb mastery, but the most gratifying feature of her work was the evident understanding and fine appreciation of the subject in hand.

Madame Stokowski now ranks with the greatest of pianists, and her youth and environment suggest that the end is not yet.—St. Louis Times, December 14, 1911.

Jomelli Gives Opinions.

Jeanne Jomelli can do other things than sing. She can size up a person or a situation with innate accuracy. Following are a few of her most recent utterances on affairs now ingrossing public attention:

"Debussy is the coming man in French music. Debussy is now a fad. I have read the manuscript of several unpublished compositions of his and I am really appalled at the magnitude of the man's genius. I was fortunate enough to secure an advance copy of one of those marvelous love poems: 'Le Promenoir des deux amants,' and will sing it on my American tour.

"English and American audiences are radically different in their tastes. America audiences demand novelty. Whoever wishes to hold the interest of American audiences must present not only a different program every time, but a program containing a choice of absolutely new songs. Now you go over to England and try this with a London audience. Britons would be too decorous to talk while you were singing the 'New-First time' number, but you might catch every one of them in the act of yawning discreetly behind their program books. Then, after one or two light ripples of perfunctory applause, the house would settle down expectantly, waiting for something 'real.' The 'real' thing in London is the song or aria which everybody in the house can hum softly while the artist is singing it."

Henri Scott in Requiem Mass.

Henri Scott, basso of the Philadelphia-Chicago Opera Company, scored another marked success on Sunday, December 3, at the Campanini concert, in Chicago, when Verdi's "Requiem Mass" was performed. The press commented as follows:

All the soloists deserve only words of praise for their excellent assistance. George Hamlin and Henri Scott both scored successfully with their respective roles.—Chicago Examiner.

Mr. Scott showed himself thoroughly at home on the oratorio stage, delivering his aria in excellent style and filling in the quartets with a solid bass.—Chicago Evening Post.

Very good was also Henri Scott, who used his fine bass to bring out the beauties of the part allotted to him.—Chicago Inter Ocean.

Henri Scott is an elegant singer, making marked impression by the finish of his work and his vocal quality—it had breadth and dignity and was never blatant.—Chicago Daily News.

There was disclosed some highly pleasurable singing from Mr. Scott in "Confutatis."—Chicago Record-Herald.

A more perfect conception of tonal volume, nuance and fidelity to pitch could not be imagined.—Chicago Daily Tribune.

Fely Dereyn to Sing with Tetrassini.

Fely Dereyn, of the Montreal Opera Company, will sing the role of Mignon at the Boston Opera House, December 23, with Madame Tetrassini appearing as Filina, and Clement as Wilhelm Meister. On Christmas Day, Mlle. Dereyn will appear in the first performance of "Mignon" at the Montreal Opera. Since the season opened in Montreal, Mlle. Dereyn has sung "Carmen," Marguerite in "Faust," Manon (Massenet) Tosca, and Mimi in "La Bohème."

See Harvard's Recitals.

Sue Harvard, soprano soloist at the Christ Methodist Episcopal Church, Pittsburgh, was heard in recital on December 11 at Allegheny, Pa., and on December 18 and 19 at Uniontown, Pa.

The Los Angeles musician who married four women got along all right until his better four-eighths acted in concert and had him put in jail.—Springfield Union.

MUNICH

MUNICH, December 11, 1911.

At the fourth concert in the subscription series, Ferdinand Löwe with his excellent Konzertverein Orchestra presented two numbers new to Munich, Max Reger's "Comedy Overture" and a concerto in A major for piano and orchestra by the young composer Walter Braunsfels. The first of these was reviewed by Marc A. Blumenberg in a recent number of THE MUSICAL COURIER, and I will add to his remarks only a note to the effect that I was sincerely astonished when the appearance of the orchestra revealed the astonishing fact that Reger for once, in the interest of humanity, had sacrificed those almost indispensable aids to modern noise—pardon, I meant to say music making—trumpets and trombones. I liked the work better than any other in large form from Reger which I have heard, but it was received with extreme coolness by the audience. Dr. Braunsfels appeared as soloist in his own concerto. I say advisedly "appeared," for there was more of him to be seen than heard, the orchestration being so heavy that it was seldom possible to catch a note of the piano part. The slow movement, perhaps the best, has a long, sustained theme for most of the strings in unison, which is effective and beautiful, and I have no doubt the accompanying arpeggios on the piano which I saw Dr. Braunsfels playing would have been very beautiful if it had been possible to hear them. The first part of the third movement is built up on that classic theme which we in America know as "We Won't Go Home Until Morning." Dr. Braunsfels played with great energy—as could be seen—and good taste, as could occasionally be heard, and was the recipient of hearty applause at the end of the work, which must be regarded more as an orchestral suite in which the piano is one of the integral parts of the orchestra. It is certainly not a piano concerto. The concert closed with one hour and twenty minutes' worth of Bruckner's seventh symphony, which, I think, like olives, must be an acquired taste. I have not yet acquired it, with the exception of a strong liking for the exquisitely graceful second theme in the adagio.

The genial concert agent, Unico Hensel, had Fritz Kreisler and Frederic Lamond appear together in a Beethoven program. They played four sonatas, the last one being the "Kreutzer." It is a question as to whether the playing of four sonatas one after another makes a good program. For my taste the question must be answered with a distinct "no."

It is an old story that a prophet is without honor in his own country, and while it is true that Max Pauer played to rather a small audience here, the hearers made up in enthusiasm what they lacked in numbers. The principal numbers on his program were W. F. Bach's organ concerto in D minor (transcribed by M. von Zadora), Beethoven's sonata, op. 110, Schubert's "Wanderer" fantasy, and Liszt's "Harmonies du soir." The artist displayed the usual characteristics which distinguish his playing—splendidly developed technic, strong temperament, deep musical feeling, and extreme clearness in the interpretation.

Germaine Schnitzer, the excellent Vienna pianist, appeared here twice in the last ten days. At her recital, the second of the season here, she was again greeted by a large and cordial audience, who were well repaid by the quality of her playing. The principal numbers of her program were the Liszt transcription of the Bach A minor prelude and fugue, the Beethoven "Appassionata," and the Schumann "Carnaval." Fräulein Schnitzer has what the Germans call a "totsicher" technic, which makes every technical difficulty play for her, and if one does not always agree with her interpretations, they are at least interesting and have reason for being. She plays with much imagination, and was especially good in the "Carnaval."

Her second appearance was at the concert of the Oesterreichen Flotten Verein, where she played the Liszt E flat major concerto with the Konzertverein Orchestra under the excellent direction of Hofkapellmeister Reichenberger, of Vienna. The other part of the concert which I heard was a group of four songs sung by Ernest van Dyck, "Royal Imperial Chambersinger, first tenor of the Paris Grand Opera, and of the Bayreuth festival plays," as the program stated. But all these words cannot conceal the sad facts that van Dyck now has no voice left to speak of, that his singing is very bad, forced and throaty, and that he is by no means sure of getting on the pitch, all of which he proved in the course of the four songs. The Dresden singer Frau Schabbel-Zoder and the violinist Florizel von Reuter also were on the program. The lion's share of the applause fell deservedly to Fräulein Schnitzer,

who was repeatedly recalled after her fine performance of the concerto.

Edith Smeraldina is a very young lady in short skirts and long hair, who plays the violin. She gave a program made up of the Mozart A major concerto for violin, the Beethoven concerto, both with piano accompaniment discreetly and tastefully played by Prof. Ed. Bach, and the Bach chaconne for violin alone. I heard the Mozart concerto and can testify that the young lady has an excellent ear and plays in tune, which is more than can be said for many older violinists; but at the same time she did not seem to have any very definite idea of what Mozart meant to say with his music. Her technic is excellent, but so is that of a pianola. The playing was dry, mechanical and uninteresting, and the tone very harsh. Applause was not wanting, which makes it evident that not everybody agrees with my verdict.

Hermann Klum gave his first recital of the season at the Bayerischer Hof last Sunday evening, playing the following Beethoven program: "Sonata Pathétique," sonata,



HERMANN KLUM.

C major, op. 2, No. 3; "Bagatellen," from op. 33; "Andante favori"; sonata, B flat major, op. 22; "Moonlight" sonata. I heard Herr Klum last year as a Liszt player, but there is no comparison between his Liszt playing and his Beethoven playing; not that he plays Liszt badly—far from it—but he plays Beethoven very finely indeed, and good Beethoven playing is about the highest test of the pianist's ability. He caught and held the exact spirit of the composition; there was no modernizing and playing to the gallery. It was Beethoven, played with fine musicianship and thoroughly competent technic—a pleasure to hear. If there is one point to criticize, it may be that Herr Klum is a bit afraid of a real forte, especially of a real sforzando. He was the recipient of very hearty applause, and at the end played the beautiful adagio from op. 10, No. 1, as an encore. I am looking forward to his next recital with great pleasure. Herr Klum, who represents the Leschetizky method in this city, is also very busy with his teaching this winter.

Sarah Wilder, the young American soprano, pupil of Kate Liddle, of this city, recently appeared for the first time in public here at a concert in the large Odeon Hall. She sang the soprano solo in Liszt's setting of the 137th Psalm and a group of songs by Strauss and Liszt. Unfortunately it was Thanksgiving Night, and I, in common with most of the American colony, was unable to hear her, but I am informed that she sang excellently and was very cordially received. I have heard Miss Wilder sing in private, and can testify that she has a pure, sympathetic voice and a thorough knowledge of singing.

Among Theodor Harrison's many recent engagements was one in Strassburg at the concert of the Militär-Frauenverein, where he sang the "Eri tu" from Verdi's "Masked Ball," and for an encore, by request, the prologue to "Pagliacci," both with orchestra. He also gave a group of songs from Schubert and Brahms. The papers, as

usual, speak very highly of his fine singing. One Frankfurt critic very intelligently praises his lyric, "bel canto" style of singing in contradistinction to the "do it or die" style of the average German baritone. The average German regards this yelling as a part of the baritone constitution, and it needs just such singers as Mr. Harrison to prove to them that a baritone, too, can really sing.

The Royal Academy of Music is celebrating its one hundredth anniversary just now with concerts and interesting ceremonies. In my next letter I will include a short sketch of the very interesting history of this venerable institution.

Thanksgiving Dinner was celebrated again this year by the annual dinner at the Regina Palace Hotel, which, as usual, was arranged by the Consul General's office. Owing to the absence of Consul-General Peters, who is in Meran recovering from a severe fit of illness, Rev. W. W. Jennings, of the American Church, presided very acceptably, and told the good old story about how to shoot a bear when you have only bird shot in your gun ("Look him straight in the eyes until he quails, and then shoot the quail"). Dancing followed a well served dinner, and the company broke up at 3 o'clock. H. O. OSGOOD.

MUSICAL APPLETON.

APPLETON, Wis., December 15, 1911.

The Lawrence Conservatory of Music, which is enjoying a prosperous season, opened its Artist Series on September 27 with a song recital by Lucy Marsh.

The second recital of the series on October 18, by George Hamlin, was a treat from beginning to end. Mr. Hamlin gave a comprehensive program, which made exacting demands upon vocal and interpretative powers. Mr. Hamlin has been here several times and interest continues to grow in his excellent singing.

November 15 a faculty recital was given by Ruby C. Ledward, soprano; Percy Fullinwider, violinist, and Arthur H. Arneke, pianist. These three members of the Conservatory faculty gave a recital which was greatly enjoyed by the audience and favorably commented upon by the press.

November 22, Rudolph Ganz played a well chosen program in a manner that pleased a large and enthusiastic audience.

December 8, Luella Chilson-Ohrman made another appearance in recital in her native town. She sang a well-chosen program to a capacity house and was rewarded in her artistic efforts by being obliged to respond to seven encores.

On the Alex Zenier Artists' Course the following recitals have been given: Arthur Shattuck, November 3; Maud Powell, November 11; Lilla Ormond, November 18. The piano recital by Arthur Shattuck was given in the Appleton Theater, which was completely filled by Mr. Shattuck's friends and admirers.

Carl Waterman, of the Lawrence Conservatory faculty, has been appointed director of the Methodist Episcopal Church choir, which is doing excellent work under his supervision.

Mr. and Mrs. William Harper are enjoying a six weeks' vacation in Florida. They will return January 1.

The Alice Nielsen-Ricardo Martin Concert Company appeared here October 19.

Mr. and Mrs. Arthur H. Arneke are spending the holiday vacation in New York. EDGAR A. BRAZELTON.

La Rue Boals December Engagements.

La Rue Boals, the basso under the management of Antonia Sawyer, filled the following concert and oratorio engagements during the month of December:

December 4, Katonah, N. Y.
December 5, Mt. Kisco, N. Y.
December 8, Lakewood, N. J.
December 11, Liberty, N. Y.
December 12, Margaretville, N. Y.
December 14, Pomfret, Conn.
December 18, Newark, N. J.
December 19, Hackensack, N. J.
December 20, Plainfield, N. J.

Olive Mead Quartet Concert.

The Olive Mead Quartet will give its second evening concert in Rumford Hall, New York City, on Wednesday, January 3, on which occasion Henry Leroy, clarinetist, will assist.

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VIENNA

Buchfeldgasse 6,
VIENNA, December 4, 1911.

Music students arriving in Vienna may call upon The Musical Courier correspondent for any needful information.

A most artistic and enjoyable concert was given by Madame Cahier, the American alto, whose singing has been so often justly praised in these columns, and Wanda Landowska, the Polish pianist, who was often entertained by Tolstoi and numbered by him among his best friends. The program was composed of selections from composers of the seventeenth and eighteenth centuries. Madame Landowska has specialized in this style of music as well as on that unique instrument, the cembalo, to which it is admirably adapted. The cembalo resembles the old spinets in its metallic, tinkling tone, has two manuals and six pedals. Her solos were Bach's "Italian" concerto, and Capriccio "Ueber die Abreise seines geliebten Bruders" (both on the cembalo) and Mozart's D major sonata, played on the piano. Madame Cahier sang selections by Lulli, Scarlatti, Caldara, Handel and Mozart in both Italian and German, and for the last number five French bergerettes of the eighteenth century. These had to be repeated as was Mozart's "Das Veilchen." The accompaniments were played on the cembalo by Wanda Landowska,

and it was a great satisfaction to hear two such superb and intellectual artists work together. Both received the hearty, spontaneous applause so indicative of thorough enjoyment and appreciation from the large audience.

Vienna is the recognized home of modern operetta, but be it recorded right here that Vienna is not a particularly



PABLO CASALS AND MRS. CASALS PLAYING CELLO DUETS AT THEIR VILLA IN SAN SALVADOR, SPAIN.

good place to see Viennese operettas. The principals generally sing and act very well, but for general ensemble work, comedians, choruses, dancing and elegance of pro-

duction the performances of Vienna operettas in New York and London are about 100 per cent. ahead of anything here. Three of the leading operetta composers are already in the field this season with novelties: Lehar with "Eva," Oscar Strauss with "Die kleine Freundin" and Emmerich Kalman with "Der gute Kamerad." In all three the music is very much better than the text. The "Eva," as was to be expected from Lehar, is not bad, but will hardly equal either the "Merry Widow" or the "Graf von Luxemburg." In the first two acts the plot holds pretty well together and is quite effectively worked out. There are a couple of good Lehar waltzes which will be whistled and sung, and a march ensemble, "The Pavements of Paris," somewhat similar to the "Women, Women" number in the "Merry Widow," which makes a great hit every evening. The operetta ends with the second act, but the authors thought it necessary to tack on an utterly useless third act, which, both in text and music, is best described by the German word "blödsinnig." "The Good Comrade" suffers from a very sickly, sentimental plot with too little fun. Kalman's music, on the other hand, is very fine, in many numbers splendidly worked out, and of a much higher order than the average operetta music. The German folksong, "Ich hat' einen Kameraden," is very effectively used, and the usual waltzes are provided. On the whole, I liked "The Little Friend" the best of the three. The plot is indeed filmy, but there is a lot of fun and a plethora of good musical numbers, including an unusual number of toe tickling waltzes. This is pure operetta. I must confess that I am no friend of the attempt to "raise the tone of the operetta." Operetta is operetta and opera is opera, and the attempt to raise the former onto the plane of the latter generally results in a hybrid product which is neither fish, flesh nor fowl. Witness "Eva," "The Good Comrade," "Das Fürstentum" and some others. Leo Fall's novelty, which is, in fact, no novelty, but the adaptation of the music of his first operetta to a new book under the title of "Der Liebe Augustin," is due in January. Kalman also has another work finished, "Die Zigeunerprima," which will come soon after New Year's, and Oscar Strauss has finished "Dichieliebe," which is reported to be designed for a first presentation at the Munich Künstlertheater next summer. This operetta deals with the life of Heinrich Heine.

Edgell Adams, pupil of Leopold Godowsky, whose recent successful recital here was mentioned in this column, sailed last month from Hamburg for America. She will rest at her home in Lamar, Mo., before beginning her active career as concert pianist and teacher.

Gertrude Cleophas, of Kenton, Ia., has returned to resume her studies under Marguerite Melville-Lisniewski and Professor Leschetizky. She will appear in concert later in the season.

Pianist Hans Ebell has returned here after his successful recital in Berlin. He will appear here with orchestra in January.

Waldemar Meyer, of Berlin, played the Haydn C major violin concerto, the Mozart D major and Beethoven's B major with the Tonkünstler Orchestra under Gustav Gutheil.

At Moriz Rosenthal's concert in Bösendorfer Saal, the greatest enthusiasm was manifested. The house was sold out days in advance and all musical Vienna did him honor.

Eugen d'Albert has promised to direct the Tonkünstler Orchestra in the next concert of the cellist, Pablo Casals, in which both the artist himself and his wife, Guilhermina Casals-Suggia, who is also a cello virtuosa, will play.

Ambassador and Mrs. Kerens entertained the American colony on Thanksgiving evening. The Rothschild palace in which they live was beautifully decorated with chrysanthemums and many flags and colored streamers in the beloved red, white and blue. A string orchestra was stationed on the balcony, in the large circular hall, and played popular airs and ragtime with true American spirit. Military Attaché and Mrs. Cotchett and Consul and Mrs. Denby assisted in receiving the 700 guests. Maud Fay, of the Hofoper in Munich, sang German, French and Scotch folksongs, and at the special request of the hostess, "Suwanee River." There were few dry eyes in the house when this was finished, and all felt as if they would like to heap orchid bouquets on the talented singer. The folding doors were then thrown open and displayed a long table in the handsome dining room, laden with the many culinary delicacies that make a Thanksgiving feast. Afterward the large salon was cleared and dancing was indulged in until a late hour.

The operas that will be given at the Hofoper this week are: "Cavalleria Rusticana," "Pagliacci," "Die Jahreszeiten der Liebe," "Tannhäuser," "The Merry Wives of

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Windsor," "Die Fledermaus," "The Prophet," "Der Rosenkavalier," "Tiefland," "Tristan und Isolde."

Franz Wilczek, who has so often toured America, played the seldom heard Joachim violin concerto in Hungarian style, with the Tonkünstler Orchestra under Director Nedbal. His pure, sweet, sympathetic tone, fine delivery and masterly rendition of this difficult violin work showed that he ranks among the fine violinists of the day. He is booked for concerts in several of the European cities this winter.

Vera Barstow, a pupil of Luigi von Kunits (both formerly of Pittsburgh, Pa.) will give a violin concert with orchestra in January in which von Kunits will direct. Her artistic work attracts favorable notice from the Vienna critics whenever she plays in public.

The Gesellschaft der Musikfreunde have arranged a series of concerts at very low prices for the university students. At the first concert Julius Lehmer, Kapellmeister of the Hofoper, directed the Tonkünstler Orchestra which accompanied the pianist, Hedwig von Andassy.

Friedrich Mayer, the talented lieder composer, has returned from a trip of several weeks through Russia, Italy and Switzerland during which he acted as accompanist to the popular young tenor, Hermann Gürtler, who included some of Mayer's lieder in each concert.

Frieda Burnsen, a former pupil of Emil Liebling and William Sherwood, of Chicago, and who has maintained a private studio for several years in Superior, Wis., has arrived to begin a course of study in the Leschetizky school. Tilly Luley, of Warren, Ohio, is studying with Madame Malwine Brée and Professor Leschetizky.

The American Musical Club will give a "Comic Party" in Ruppert's Restaurant the evening of December 6. Negro songs will be sung, cakewalks performed, etc., in the genuine American manner. Supper will also be served.

Dr. Wilhelm Kienzl's new opera, "Der Kuhreigen," was recently produced at the Volkoper with excellent success. LOLITA D. MASON.

Minna Kaufmann with Tonkünstler Society.

The excellence of the program offered by the Tonkünstler Society, of New York, at its concert in Assembly Hall on December 19, drew an audience more numerous in numbers than the seats, many being compelled to stand throughout the program, which was as follows:

Trio for piano, violin and horn (op. 40, E flat major).....Brahms
Mrs. Carl Hauser (piano), Alois Trnka (violin), Eric Hauser (horn).

Songs for soprano—
Ein Traum.....Grieg
Nuit des Etoiles.....Debussy
Elégie.....Masseenet
Expectancy.....La Forge
Minna Kaufmann.
(Mr. La Forge at the piano.)

Violin solos—
Gondoliera.....Sgambati
La Capricieuse.....Elgar
Aus der Heimat.....Smetana
Alois Trnka.
(Ludmila Vojacek at the piano.)

Quintet for piano, two violins, viola and violoncello (op. 14, A major).....Saint-Saëns
Mrs. August Roebelen (piano), Elsa Fischer and Mary Louise Jones (violins), Lucie Neidhardt (viola), Caroline Neidhardt (violincello).

Madame Kaufmann was the star attraction, and after she had sung her four programed numbers, the audience was far from being satisfied and demanded a fifth, the singer previously adding Bohm's "Still wie die Nacht."

Madame Kaufmann was in splendid voice and therefore able to exhibit her fine art to full advantage. She sang with breadth, insight and charm, and won the interest and attention of her hearers from the outset. Her success was so pronounced that she might have responded to several more encores had she so wished. The exhilarating Grieg song was delivered with energy and the singer worked up a magnificent climax at the end. Debussy's lovely invocation to the stars was rendered with poetic understanding, some of the hidden beauties being overlooked. The "Elégie" was laden with emotion, and expectancy brilliantly luminous. With so small an amount of material, Madame Kaufmann achieved a big success, and the audience was very loth for her to retire.

The other numbers on the program were well rendered and appreciated, everything receiving generous applause.

The young French composer, Marcel Lattes, has written a new light opera entitled "La Jeunesse dorée." Libretto by Henri Verne and Gabriel Faure.

Kathleen Parlow's Boston Recital.

That remarkable young violinist, Kathleen Parlow, has won the plaudits of Bostonians by means of bigness and ripeness of her art as disclosed in appearances with the Boston Symphony Orchestra.

But at Miss Parlow's Boston recital on December 13 musicians and music lovers had the privilege or opportunity of observing her art under more intimate conditions than those afforded in a large auditorium when assisted by an orchestra.

Miss Parlow again triumphed to an extent which can be appreciated only after perusing the following criticisms from the Boston daily papers:

There is a strength in Miss Parlow's playing, even when most delicate, that compares favorably with that in the play of most virtuosos.

Her intonation was remarkably accurate and her tone always clear. She was always true to the pitch. She does not unfortunately possess a tinge of any vivid color, and she seldom, if ever, tries to get a gorgeous color simply for the sensuous pleasure it gives. Her tone is remarkably evenly colored and her technical equipment is splendid. Her trill seemed particularly smooth and bird like.

Miss Parlow's position is secure. She is a remarkable violinist.—Boston Daily Advertiser, December 14, 1911.

She played in a way that held the ear of the connoisseur. She expresses all moods equally well and she plays with the ease and assurance of one to whom mere technique is an old story. It was particularly in the Bach number that Miss Parlow exhibited the beauty of tone and power of technique that make her an artist of the first rank.—Boston Journal, December 14, 1911.

Never before here has she played with the splendor of tone that she brought to Tartini's declamation, to the beginning and the end

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of Saint-Saëns' concerto, to the moody introduction to one of Brahms' dances, to the whole of Bach's chaconne. It was magnificent to hear in its smooth breadth, its flowing strength, its transparent depths, its unfailing richness. There were transporting sweep and glowing freedom in it. It was like an emancipation of the violin under the release of her bowing, and almost always it was of unforced opulence. When the music bade, Miss Parlow could turn this magnificence beautifully sensitive. Now her songful passages were warm, rich, glowing. Again they were of a translucent delicacy as of sunlit water that catches reflections. And not once did she sentimentalize, unduly refine, or languish over melodies. She is mistress of her instrument; she increases in musical understanding and expressive eloquence. She blends uniquely for her sex and age poise and freedom.—Boston Evening Transcript, December 14, 1911.

Miss Parlow gave much pleasure to an enthusiastic audience, for she is exceedingly musical by nature; she has a virile, straightforward style, and shows every moment the admirable training that she has received as a violinist and a musician. These pieces were played honestly, straight from the shoulder, with a big, vital tone and sound musicianship.—Boston Post, December 14, 1911.

Miss Parlow has already made known here the fine and masterful virility of her playing by a remarkable breadth of bowing and sonority of tone. Miss Parlow's G string suggests, indeed almost duplicates, the resonant fibre of the cello, and her style in bravura is dominant and imperious. These qualities, together with the repose and dignity she evidences in an epic subject, made the chaconne a noble performance of great artistic merit yesterday. The technical difficulties were of no moment to Miss Parlow. The voluminous trills of the show piece of Tartini were performed brilliantly.—Boston Globe, December 14, 1911.

Not till one hears this young violinist in recital that one may actually realize her power and command of her instrument. She is absolute master of it at every moment, with the mastery that knows no trifling or weakening. Her surety of touch is equal to almost any man's. There were places where her tone coloring was almost a streaming rainbow. She gave in the deeper, heavier tones a masculine strength and breadth. The closing numbers revealed the poetic, idyllic feeling of the player and were a delightful climax to a program that had revealed the artist in many different lights,

in each one of which her art triumphed supreme.—Boston Traveler, December 14, 1911.

An enthusiastic audience gave frequent and warm expressions of its admiration for Miss Parlow's remarkable display of virtuosity. A brilliant player, she is musically gifted, as well as the possessor of an impeccable technique. Her toning is skilled, she has at her command a variety of tonal color, she is sensitive in the matter of nuances and her performance is for the most part virile, although there is at times in her interpretation a certain feminine aggressiveness and an inclination to over-emphasis. Her successive trills in Tartini's sonata were remarkable for evenness and rapidity and marked brilliance and distinguished her playing of the concerto. For this, the orchestral accompaniment appeared sorely lacking. Miss Parlow's double stopping was particularly fine, and she was heard to great advantage in the chaconne and shorter pieces.—Boston Herald, December 14, 1911.

A conscientious artist, inclined to a broad rather than a special view of her department of musical performance, she gave equally earnest and effective readings to works of composers so various as Bach, Tartini and Saint-Saëns. Her pieces were all of the stock violin recital repertory, but they yielded considerable interpretative results for all that, and of course they gave all the test of her powers as executant that anybody could ask for. Effects worthy of high praise in the performance were the execution of the cadenza in the Tartini sonata and of the staccato flute note passage at the close of the second movement in the Saint-Saëns concerto. The variation of Bach, the chaconne, which so many violin recitalists play and which is one of the few works plausibly in the chamber music style which are available to them, was not only read with masterful executive finish, but was made to sound an interesting piece of music. Miss Parlow gives a bold arm to her bowing and she produces a powerful and transparent tone.—Christian Science Monitor, December 14, 1911.

Charles Peter Plans a Conservatory.

Charles Peter came to America in 1907 from Leipzig, and took up his residence in St. Louis, where he pursued his labors in teaching and conducting. Recently he moved to Salt Lake City for the purpose of establishing there a conservatory of music founded upon the principles as embodied in the conservatory at Milan, the Royal Conservatory at Leipzig and the Royal Academy at Berlin. Mr. Peter's knowledge and experience enabled him to conduct the preliminary moves with a master hand, and his executive skill has been the means of raising sufficient funds not only to start the work, but to see it successfully established.

The new building, now nearing completion, will cost \$250,000, and was designed by A. H. Kirchner, the well known architect, who is also president of the Salt Lake Federated Musicians.

Associated with Mr. Peter is a prominent financier, who is the conservatory's sponsor and patron. Other prominent people are also interested, but the bulk of the capital is being raised by Mr. Peter in the East, where that gentleman is at present.

Mr. Peter's plans have developed to such an extent that it is his present desire to have the main building located in the East, with branches in various parts of the country, Salt Lake City being one.

The National Conservatory will train students in every line, including grand opera, orchestral instruments and the usual conservatory branches. Organ students will have the advantage of the free use of practice instruments as well as the concert organ in the auditorium. A corps of efficient instructors will be engaged and the institution will be conducted upon broad and dignified lines. Mr. Peter is an accomplished musician. He began the study of music when he was but six years old. He was graduated from the Royal Conservatory of Leipzig in 1907, and studied violin with Professor Hill; piano with Professor Reckendorf; harmony and counterpoint with Professors Grehl and Schreck; French horn with Prof. Frederick Gumbert; orchestra training with Prof. Arthur Nikisch, and the history of music with Professors Rine-man and Seidel, at Leipzig. He is a high baritone, and was appointed a few months ago as court singer to the king and court of Saxony, for specially meritorious performance in music.

Success of the Rider-Kelsey-Cunningham Recital.

Madame Rider-Kelsey and Claude Cunningham, by their intelligent insight into things artistic in America, have done much for the cause of music in this country. They are touring this season in joint recital and are creating new interest where none existed by their artistic and spirited programs. This is not alone because both are possessed of fine voices. The enthusiasm with which they are received carries a lesson for the young singers who are satisfied with "well enough." To these artists there is no "well enough," for their ideal is always ahead of their attainment. Nothing but the hardest, the most persistent and most serious-minded endeavor could have brought these recitals to their present high level of excellence. It is whispered, too, that Mrs. Cunningham, the wife of the baritone, has played an important part in developing the ensemble singing of these artists, for she is present at every rehearsal and is the most interested listener at every performance. She modestly disclaims any credit and always taps her forehead and points to her husband, who says that much of his success is due to her criticism and influence.

Berta Morena with St. Louis Orchestra.

Berta Morena, the Wagnerian soprano, was the soloist at the concert given by the St. Louis Symphony Orchestra, Max Zach, conductor, on December 8. The daily papers commented thus:

For Berta Morena, the soloist, Zach arranged a program which kept this great operatic singer entirely within the Wagner atmosphere. He prefaced her appearance by the introduction to the third act of "Tannhäuser," beautifully done by the orchestra, and interposed "The Ride of the Valkyries" between her first and second solos. No woman has been heard here this season who so fully filled the eye with majestic beauty. Perfect in poise, built on the lines of a true Wagner heroine, Morena seemed the embodiment, even in conventional concert attire, of Elizabeth and of Brunhilde. Her opening aria from "Tannhäuser," "Dich, Theure Halle," was superbly sung and created a rare foretaste for the finale from "Götterdämmerung." To an insistent applause after her first number Morena responded with "Dreams," a study written by Wagner for "Tristan and Isolde." The sustaining quality of her voice was more than manifested in the "Brunhilde" scene, which makes unusual demands upon the vocal organ of the artist as a part of the orchestra. The last note, uttering a greeting to Siegfried, came as fresh and round from the singer's throat as the first.—St. Louis Times.

The exceptional quality of Mlle. Morena's voice and the refined details of her art were shown to marked advantage in the repertory of big arias from the most popular operas of Wagner. With a fidelity to the text which challenged the highest admiration, and a display of much dramatic ability, Mlle. Morena sang the recitative from "Götterdämmerung."

This exacting number afforded ample scope to demonstrate the powerful range of the artist's voice, as well as the exquisite beauty of her tone production. Other very creditable interpretations were given by Mlle. Morena in her singing of the aria, "O, Hall of Song" and the "Ride of the Valkyries."—St. Louis Star.

Mlle. Morena was the most satisfactory songstress that the society has presented since Madame Schumann-Heink's visit last year. A soprano voice of the finest quality and color, perfect method and vocalization, a comely face, magnificent stage presence and fine dramatic ability, combine to make her the most potential Wagnerian soprano seen in St. Louis since Madame Nordica's last visit.

Mlle. Morena's tone production is beyond criticism; her enunciation perfect, and in quality and color, her voice is perfect. She is a young woman, apparently, not more than twenty-seven or twenty-eight, and has for years been the leading soprano at the Munich Opera House, and for the last four seasons has been singing leading Wagnerian roles with the Metropolitan Opera Company.

She achieved greatest acclaim in the dramatic recitative from "Götterdämmerung," for which her voice and personality seems to be especially adapted. Then she delivered Elizabeth's greeting in beautiful style. Wagnerian enthusiasts agreed that had Richard himself demanded a woman to sing his heroines he could not have been given one better than Mlle. Morena.—St. Louis Republic.

A splendidly tall, long limbed and black haired woman, not aggressively robust and yet of heroic stage appearance, sang Wag-

nerian scores as the soloist of yesterday afternoon's Symphony Orchestra concert, and so delighted her audience that her triumph became one of the memorable events of the new season.

It was Berta Morena, a highly valued soprano of the Metropolitan Opera forces in New York, formerly of the Munich Opera House and a very thoroughly trained and richly gifted artist. The Wagnerian numbers of Madame Morena's singing were the "Dich, Theure Halle" aria from "Tannhäuser" and the soprano score in the closing scenes of "Die Götterdämmerung," each of which imposes an uncommonly severe test upon a singer's native equipment and acquired skill. Madame Morena met their requirements with admirable ease and confidence.

As befits your true Wagner heroine of German song legend, Madame Morena's voice is more than merely big and sonorous, possess-



BERTA MORENA.

ing also that deep emotional quality so inexorably demanded by the great composer who founded the modern school of music drama, wherein something better than vocal pyrotechnics is necessary for great achievement.

This emotional tenderness was very much in evidence in the "Tannhäuser" number, and, occasionally, in the profoundly poetic "Dusk of the Gods" chant.

Then, too, at certain other moments when Wagner calls for truly Homeric utterance from the woman who essays his interpretation, Madame Morena was magnificently competent, her voice sounding the full throated and passionate Wagnerian cry with the utmost impressiveness of tone volume and sustained pureness of quality. It

was a joy to hear her—I shall be very greatly surprised if tonight's audience doesn't make the Odeon ring with richly merited acclaim of her genuinely great work.—St. Louis Post-Dis, etc.

Maud Morgan's Harp Concerts.

Maud Morgan, the distinguished harpist, gave two very artistic and highly enjoyable concerts on December 14 and 21, at 13 Livingston place, Stuyvesant square, New York. Miss Morgan had the assistance of: Marcel Roger de Bouzon, tenor; George Barrere, flute; Charles Lee Tracy, piano; Bidkar Leete, piano. The Metropolitan Women's Quartet: Cora Guild, first soprano; Cecile Chapman, second soprano; Alice Springer, first contralto, and Mary Lansing, second contralto. Mrs. George Henry Bayne, Miss Arleigh, Taliaferro Ford, Theresa Leshner, Marjory McClintock and Eleanor Morgan Neely, harpists.

The programs were arranged as follows:

Piano and harp—Sarabande Von Horst
Harp—Adagio (from Sonata op. 13, No. 8) Beethoven
Flute and harp—Valse Melancolique De Grandval
Voice—Erlkönig Schubert
Harp—Andante Alvars
Voice and harp—Je voudrais être Oberthur
Piano, flute and harp—Romanze (Arr. by Maud Morgan) Weber
Voices and harp—The March of the Men of Harlech Welsh
Harp—Russian Airs (from Sonata) Loukine
Voices and harp—

The Meeting of the Waters Irish
Ye Banks and Braes o' Bonnie Doon Scotch
Drink to Me Only with Thine Eyes English
Harp and piano—Loreley Oberthur
Voices and harp—

A Love Song Elgar
If My Song Had Airy Pinions Hahn
Harp—Scenes of My Youth Alvars
Harp—Martha Toulmin
Christmas carols, voices and harp—

The First Nowell Old English
O'er the Cradle of a King Old Breton
Nos Galan Old Welsh
Christmas Carol Geo. W. Morgan

Miss Morgan's solos were, as usual, distinguished by versatility, musicianship and beauty of tone. She was heartily applauded and compelled to supplement each number with an encore. The other harpists, pupils of Miss Morgan, showed good schooling as well as pronounced individual talents. The voices blended delightfully with the harps, as also did the flute and piano.

Miss Morgan is to be congratulated on introducing programs of such decided novelty and providing musical entertainment of such high order.

Mary Lansing, to whom was intrusted the incidental solos in the quartets, sang with charm, especially commendatory being her work in the two carols, "O'er the Cradle of a King" and "Nos Galan."

The Belovéd.

To Christine Miller, in Granville Bantock's Musical Setting of "Omar Khayyam," at the Worcester Festival, September, 1911.

There rose a voice whose charm I had not known
Singing Fitzgerald's matchless lines, and filled
With a new Lyric grace of phrase and tone
The golden verse I thought no art could gild.

Viol and oboe, trumpet, horn and flute
Followed or led the cadence of the song,
Now in crescendo, and again half mute,
Bearing the stately melody along.

Merging in Omar's own her perfect art,
Wrapt in his spirit, dreaming as he dreamed,
Not merely the skilled singer of a part
But The Belovéd's very self she seemed.

Under the singer's spell, I stood, in turn,
Waiting the Cock-Crow at the Tavern Door;
Or watched the Potter shaping a new Urn
From the wet clay of those who walked no more;

From the hot desert heard the Distant Drum;
Sat with my Book of Verse beneath the Bough;
Drank of the Ruby Wine; and cast the sum
Of human joys in one low-murmur'd "Thou!"

Dust is the Poet, lo, these thousand years;
Would that his argument this night were proved,
That he might listen with enraptured ears
To his own creed—nor could he list unmoved.

Lifting the brimming cup, his pledge would be;
O re-born Rose of my imagining,
I did but write at Nishapur for Thee,
That what I wrote thy voice might sometime sing!
R. B.

The Japanese crew sang as they drowned. Now if some of those disturbers in Harlem would only drown as they sing!—New York Morning Telegraph.

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THE KNIGHT ENCOUNTERS A POLICEMAN.

Christmas Eve, Don Keynote had the singular experience of being arrested as a pickpocket. He was looking through a window of the Herald building at the printing presses when a rough hand was laid on his shoulder, and a rougher voice hurled into his ears: "Take yur hands outta thhat woman's pocket, will ye, y'ould crook!"

"What! In my pocket?" exclaimed the woman with a tattered shawl over her gray head. "He can pick nothing in my pockets. Let him go, Mike; mebbe he's as hungry an' cold as I am," said the woman, huddling closer to the wall to get out of the wind.

"I seen him stealin'," replied the majesty of the law.

"Money, money," cried the woman, drawing a crumpled bank note from her pocket. "What? Five dollars! Me, with five dollars! God bless you for a gentleman!" said she, seizing the knight's hand and pressing it to her icy lips.

"Howly Moses," ejaculated Strong Arm, releasing the Don, "if it's puttin' money in ye are, I ain't got no orders agin' it."

"Madame," said Don Keynote with a profound bow, "it is the honorable profession of knighthood to succor the distressed, for such you seem to me to be. And, furthermore, on Christmas Eve it is a privilege and not a merit to be charitable. And you, sir officer, I forgive. Your necessary, but ignoble, profession teaches you to look only for the bad. You cannot see a knight with his fingers in a poor old woman's pocket without mistaking him for a politician or a tax-gatherer, extracting money from that pocket. You cannot pass a long haired pianist in the street without suspecting him of being a close cropped criminal in masquerade. You cannot contemplate the lists of teachers in your music schools and throughout your great nation without moralizing that ninety-nine per cent. of them are totally incompetent to teach music. If you were an orchestral conductor, you would take it for granted that the audience was such a collection of nincompoops it was your duty to administer a few homeopathic doses of oratory by way of making the profundity of an Elgar symphony intelligible to your hearers. If you were ex-president of the United States and an African umph shooter, you would announce in all the papers that under no possible conditions could you be induced to—"

"Move on, or I'll run yez in," growled Mike.

De Pachmann with Philadelphia Orchestra.

Vladimir de Pachmann, the celebrated pianist who appeared with the Philadelphia Orchestra December 13 and 16, achieved a success said to have surpassed his other appearances with this organization. His performances were not only appreciated by the public but were a source of much pleasure to the critics, whose tributes are here-with appended:

Partly due to the circumstance that Mr. De Pachmann was the assisting artist of the occasion, there was a particularly large audience at the Academy of Music yesterday afternoon. Mr. De Pachmann had chosen Chopin's concerto in E minor as his contribution to the afternoon performance. It was rendered with all the charm of touch, clarity of statement and symmetry of proportion by which Mr. De Pachmann's playing is constantly and pre-eminently distinguished.—Philadelphia Inquirer.

There are some great pianists in the concert world and a few very great, but there occur once or twice in a generation giants in art possessing an individuality unique above and apart from each other as well as from all others, so comparison becomes impossible. Such is De Pachmann.—Philadelphia Evening Item.

Vladimir de Pachmann, the greatest of Chopin interpreters, was greeted by a capacity audience and by his wonderful playing of the Chopin concerto in E minor aroused an enthusiasm which was veritably the "ovation" that is more often heard about than witnessed. He gave the concerto with finish, the beauty of tone and the poetic feeling for which he is famous fairly holding the audience spell-bound, and at its conclusion was evidently so much pleased with the tremendous applause that he smilingly gave two encores.—Philadelphia Evening Bulletin.

Visually a veritable Doctor Miracle of "Hoffmann's Tales" and artistically capable of commensurate marvels, Vladimir de Pachmann toyed with the familiar E minor concerto of Chopin. De Pachmann, the pianist of flawless technique, of elfin delicacy of touch, of crystalline clarity, is of a type of performer that is yearly becoming more and more uncommon.—Philadelphia North American.

Mr. De Pachmann may be set down as a pianist of the old school. The Tetrastini of the piano, but like the lucid vocal tones of the Italian. De Pachmann played the German master melody with the same singing skill and through very similar methods. The con-

certo De Pachmann played was Chopin's E minor. The pianist is the greatest living exponent of Chopin and no composition by that master could give him better opportunity to display all that dainty witchery, delicate touch and marvelous execution, consequently he could have chosen nothing which would have pleased the audience more nor in which he could have done himself greater justice.—Philadelphia Press.

An audience which crowded the Academy of Music to its utmost capacity gathered yesterday afternoon to greet again the great pianist, Vladimir de Pachmann. De Pachmann played the concerto in E minor and he aroused the vast audience to a pitch of enthusiasm which is not often witnessed these days. His playing of the concerto was masterly technique, to the extent that none of the difficulties of the piece were at all apparent, for it all rolled off the artist's fingers as if it were a simple exercise. There were the delicate nuances and the splendid shading for which De Pachmann is famous and the sentiment and meaning with which he imbued the music was all that any could ask and something of a revelation.—Philadelphia Evening Star.

Vladimir de Pachmann, the pianist of flawless technique, of elfin delicacy of touch and miraculous genius, was the soloist yesterday. The visit of this marvelous virtuoso, who has not been here in some seasons, is an event of the musical world and under his touch even the most familiar music ceases to be hackneyed and becomes alluring harmonies from fairyland. Chopin's concerto in E minor was the number chosen by De Pachmann yesterday and the ease and beauty of his rendition of it held the vast audience spellbound.—Philadelphia Evening Times.

The inimitable Vladimir de Pachmann, the vocalist of the piano was the idol of the large audience from the moment he appeared on the stage to play the Chopin E minor concerto until he left, after playing two encores. His playing is, if possible, more marvelous than ever. He is the poet of the piano, always producing a marvelously clear tone without the slightest suggestion of anything approaching the application of force. Compared to some of the modern pianists who seem to regard the quantity of tone and not the quality as essential, De Pachmann's art is like a gentle zephyr. He draws his tone from the instrument by a caress. Considering the beauty of the result this method of playing should recommend itself to other pianists who are better versed in producing forte effects than real tonal charm.—Philadelphia Record.

The many who heard Vladimir de Pachmann yesterday realize what is meant by perfect mastery of the piano. He played as easily as a rippling brook runs valleyward and in the actual performance made no parade whatever of the multiplied difficulties. The playing was distinguished for sobriety and temperance. There were no colossal, reverberant thunders, but such perfect technique, such poetry, such command of every latent resource of the piano is only possible to one who has put his life—all he is, all he knows—into the lifeless keys and wires. No wonder the result was a personal and artistic triumph.—Philadelphia Public Ledger.

MUSIC IN HOUSTON.

HOUSTON, TEX., December 6, 1911.

The Treble Clef Club's second concert was a complete success. The Swiss pianist, Rudolph Ganz, and Oscar Seagle, baritone, were the soloists. This concert was one of the most brilliant ever given by a club that, under the directorship of Mrs. Robert Cox, has become well known. Mr. Ganz has attracted unusual interest this season by his Liszt interpretations, and he made a deep impression and was recalled again and again. Oscar Seagle's rich baritone voice gave great pleasure. His encore, enthusiastically demanded, added to his popularity. The Choral Club's selection, the cantata, "Village Blacksmith," was rendered with fine understanding and beauty of tone. The large and fashionable audience, which the Treble Clef Club always attracts, was very enthusiastic.

Mrs. Charles Ablury, the young singer who, under Mrs. Robert Cox's careful training, has developed a clear soprano voice of fine timbre, has gone to New York to continue her studies with Oscar Seagle.

Edna MacDonald, who has a class of voice pupils in Houston, has reopened her studio in Beaumont and will teach in both places. Mrs. MacDonald has organized the Opera Study Club. James Dow has been appointed secretary, and Mrs. Willie Hutcheson, musical critic of the Houston Post, will give a series of lectures during the season.

Clarence Magee, the baritone, is doing good work with the Galveston Quartet Society, of which he has been made director, going down there once a week from Houston. Mr. Magee still continues to direct the choir at the First Presbyterian Church.

Mr. Hu Hufmaster, director of the Houston Quartet Society and Choral Club combined, is preparing for the second concert of his splendidly organized body of singers.

Mary Rouse, the pianist, returned December 1 from a four months' trip in Europe, and found a large class of piano pupils ready to resume work under her direction.

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LEIPSIK

LEIPSIK, December 7, 1911.

With Arthur Nikisch again conducting, after his two weeks' tour in Russia, the eighth Gewandhaus concert has the Haydn "Oxford" symphony in G major; the Bach E major violin concerto and Tomaso Vitali's violin chaconne with string orchestra and organ, played by Arrigo Serato; the Richard Strauss tone poem, "Don Juan." The usual Nikisch reading of Haydn and Mozart does not have the ponderous stress which is often heard in the playing of those composers, nevertheless there is rhythmic energy, and in combination with his great musical inspiration, the result is the finest product that can be made from these compositions. The Vitali violin chaconne had much individuality and the respective variations came into a commendable total of good music. Serato played this and the Bach concerto in an interpretation of broad phrase lines and agreeable technical means.

The "Don Juan" tone poem, which was composed in 1888, constitutes an interesting study of the persistency with which the Strauss principal moods have remained with him through the two decades, to include the "Elektra" writing. Aside from the Schumann-like tripping figure and a sighing episode not far removed from Liszt, the great ecstatic outbursts in "Don Juan" are none other than the ecstasy of the "Sinfonia Domestica," and particularly of "Salome," as well as "Elektra." In this connection it may be observed that the one distinctly new mood, or the one really new composition that Strauss has composed within recent years is the female terzet which comes near the close of "Der Rosenkavalier." That terzet is of extraordinary inspirational power in a different kind of compositional procedure, and seemingly unrelated to the ecstasy which had characterized much of the Strauss composing even so long ago as the writing of the "Don Juan" tone poem. For to-day's Gewandhaus rendition Nikisch was the great man to patch up any worn or moth-eaten places which much use and alternate shelving might have brought about. It was a performance of great musical quality and technical excellence.

Julius Bittner's own text and music constituting the two-act opera, "Der Musikant," was given a successful premiere December 2 by the Leipzig Opera. The work seems to be one of the best practical pieces of recent seasons. The author's pronounced stage gift has caused the opera to play interestingly in the most rapid development consistent with a dignified work. The music succeeds remarkably in going its individual way, even if it is often kept almost to the thematic simplicity of folk composition. So has the author especially avoided the Strauss spirit, and that may be one of the most difficult tasks besetting the modern opera composers, just as the composers of violin concertos have their heaviest errand in keeping away from the Bruch G minor. The title character of "Der Musikant" is the traveling musician, Wolfgang, with a number of associates, especially including the violinist Friederike and coloratura singer, Violetta. Another half dozen persons are made to play interestingly to busy the ensemble, but the plot further depends upon the Duke of Salburg's functionary, Lamprecht of Uttensperg, who finally elopes with Violetta. After their escape by night, Wolfgang finds a delightful substitute in the modest Friederike, who has loved him all along. Interesting episodes of the opera are Wolfgang's new composition rehearsed by the traveling band, his new aria sung by Violetta to the composer's accompaniment of spinet, and still another song given to the bassoon virtuoso's accompaniment of spinet, after Wolfgang has refused to accompany again. Whatever may be the total accomplishment of the party, their drinking technical borders on the phenomenal, and the barmaids are at times the hardest worked members of the ensemble. In the Leipzig production Jacques Urlus is Wolfgang, Kase is Lamprecht, Aline Sanden the singer, Fräulein Bartsch the violinist. The bassoonist part is prominent with Herr Buers, and much really delightful incident is remarkably well distributed among eight others, represented by Fräulein Schläger, the Herren Voigt, Dlabal, Kunze, Schönleber, Marion, Schwinging and Staudenmeyer. The premiere was given in highly enjoyable manner by all of the above under the leading of Conductor Pollak. The fine stage setting was by Dr. Loewenfeld.

The third concert of the Musikalische Gesellschaft under Conductor Georg Göhler brought two works to first Leipzig giving. They were the F minor symphony, op. 40, by Camillo Horn of Vienna, and the G major orchestral suite in the manuscript of Conductor Göhler. Between these works the violinist, Stefi Geyer-Jung of Budapest, gave a notably fine performance of the Goldmark concerto. The symphony by Horn is an avowed attempt to write a lighter hearted work in contradistinction to so

much of the somber and heavy spirited writing of the last decades. The composer has gone about his cheerful errand in a dignified manner, and still it is not possible to attach much value to the symphony. The whole fault lies in the process, which is the typical stringing along of all the symphonic poems and operatic dreaming of the last generation. A long time ago Mozart, Haydn and Beethoven were already employing the ideal canonic, thematic procedure for symphonic writing, and Brahms, the greatest symphonist since then, has held to their procedure in utmost fidelity through the four immortal works he left in the same form. It is the only procedure which guarantees both warp and woof, the cross thread necessary to the symphonic fabric. Thus there is more "symphony" in the short motive of a Beethoven overture than in the entire four movements of the Horn symphony, or in any of its contemporaries that are strung along and dreamed along after the same plan. The Göhler orchestral suite is one of great value because of its fine work and because of the unusual strength of the all German, old German themes selected. There are five movements, constituting a folk's festival, including much dancing. Some of the themes are original with Göhler, others are old and well known to the whole German folk.

The St. Petersburg String Quartet, of Messrs. Gregorowitsch, Kranz, Bakalejnikoff and Butkewitch, played a Sunday morning concert in the Leipzig Kaufhaus, bringing the Tanieff C minor, op. 4, Tschaiakowsky D major, op. 11, and Robert Gliere G minor, op. 20. The organization plays with great technical skill and refinement, wherein four very valuable old instruments heighten the effect. The Tanieff five movement quartet, the only work heard for this report, is one of much interest in the agreeable instrumental setting, rather than in any specific musical or spiritual content it may have. The same composer probably has numerous stronger works which place him at the head of all Russian writers of chamber music.

The second of three Rebner-Friedberg chamber music programs announced had the Richard Mandl D major piano quintet, the Bernard Sekles G major divertimento, op. 20, and Arnold Schönberg's string sextet, op. 4. The quartet personnel of Rebner, Davison, Natterer and Hegar had the assistance of pianist Karl Friedberg and viola and cello players Ludwig and Herrmann Keiper. Mandl and Schönberg live in Vienna, and Schönberg is generally looked upon as the most revolutionary harmonist-composer now writing. By way of explanation, it is said that the opus 4 of the above program is thought by him to be so old fashioned and harmonically tame that he no longer has any pride in it. So there may be some truth in this suggested relation to his later works, for in some of his recent piano solo pieces the harmonic structure has got so far scattered as not to be possible of comprehension by the average ear, or possibly it is not understandable by any ear at all. Nevertheless, those harmonies seem built after a symmetrical if blood freezing process of inversions of a chord of the eleventh. In the present "old fashion" string sextet, with its programmatic text and title of "Verklärte Nacht," on a poem by Richard Dehmel, the work plays for thirty-four minutes without pause and without coming into any decided change from the one main dreamy, phrasic character. Strange as it may seem, there is nothing to do but accept the work and call it very beautiful music. By very skilled and very industrious harmonic writing for each of the six instruments the composer has succeeded in giving the sextet the seeming tonal solidity of an entire orchestra, and that is the first very practical achievement. As to the musical content, depending upon the rhythmic and phrasic grace and general qualities of musical feeling, they seem also to be present in liberal measure. No composer without extreme talent would have been able to hold the interest so long with a composition dealing so largely in mood, as against the various charms that may be conjured up through rhythmic means. The Richard Mandl piano quintet is one composed in great conciseness and directness, so that one has the impression of listening to a work by a mature master. Only the last movement falls off perceptibly in the matter of content. The Sekles divertimento is a light work in much interesting composing for the instruments. The Rebner organization played superbly, as usual, and Friedberg maintained his standard as one of the most thorough musicians in contemporary life.

The American Thanksgiving concert at Hotel Pologne enlisted baritone Paul Petri, of Newark, now of the Chemnitz Opera; soprano Elsa Alves of Leipzig, cellist Frederick P. Search of Cincinnati, and pianist John Carlton Fay of Australia. There were a movement from the Strauss cello sonata, a Pergolesi "Siciliano," the Popper tarantelle

and Mr. Search's own cello reverie of the "Garda Sea." Miss Alves sang lieder by Strauss and Hugo Wolf, and MacDowell's "Thy Beaming Eyes," Henschel's "Lullaby," and Arditi's waltz song, "Parla." Mr. Petri sang the Al-litsen "Song of Thanksgiving," the Sidney Homer "Pros-pice," "Uncle Rome" and "Banjo Song." The entire con-cert was highly enjoyable through splendid singing and playing. The voice of Miss Alves keeps gaining in vitality and warmth. Mr. Petri is a gifted singer in concert, just as he is a vivacious stage talent in opera. His giving of Sydney Homer's great song "Pros-pice" was impressive in the extreme. Mr. Search has attained fine technical means and has come fully into a refined musical style. Through industrious playing of chamber music and much reading of orchestral score he has acquired a reliable knowledge for his guidance in composition. His reverie of this program is not in heavy spirit, but he had composed it in great care and written especially well for the accompanying piano, to which he has given much of the best ma-terial. He and Mr. Fay will tour next year in Australia, for which work they are equipped to earn legitimate suc-cess on good and attractive musicianship.

It has been forever a favorite complaint of singers that it was impossible to find a song in English good enough to close a song recital. These singers may be reminded that when they shall have taken on voice enough, and have be-come real musicians, they may safely conclude their re-citals with Sidney Homer's "Pros-pice," which is a setting of a Browning poem. This song, composed in plainest and soberest means, is one of tremendous power, so that it is entitled to honorable place among the very great songs of any land or any language.

The pianists Mark and Elsa Günzburg gave a recital for two pianos, when they played the Alkan "Benedictus," the Liszt concerto pathétique and Sigfrid Karg-Elert's setting of the Liszt twelfth rhapsody. The Alkan "Benedictus," as the only work that could be heard for this report, was played in beautiful ensemble of tonal and musical means. The work shows strong ecclesiastic color in keeping with its title, and the general melodic quality is most enjoyable.

The Leipzig Conservatory's annual concert to the mem-ory of Justus Radius, its benefactor, was given by the student orchestra, under Hans Sitt. The students, who also participated as soloists were tenor Georg Himmler of Tutzing ("Don Juan" aria), violinist Frieda Cramer of Leipzig (Wieniawski D minor concerto), soprano Emelie Stammschulte of Dresden (songs by Jensen, Schillings, Rubinstein), Willy Poschau of Namslau (accompanist for the song group), and pianist Rebekka Burstein of Odessa, in the Liszt "Hungarian" fantasia. The orchestra played four movements from the "Midsummer Night's Dream" music, and the overture to Rossini's "Wilhelm Tell," be-sides accompanying finely in the concerted works. The best of the attention for soloists was due Miss Cramer, who is a very gifted and already accomplished player, and Miss Burstein, who is gifted much above the average and is playing immensely well. The former is under Hans Becker, the latter under Carl Wendling.

EUGENE E. SIMPSON.

Colombini Wins in "Rigoletto."

Signor Colombini, tenor of the Montreal Opera Com-pany, who is winning unstinted praise from the press on account of his fine singing and excellent acting, won an-other success on December 14 in "Rigoletto," as the fol-lowing criticisms testify:

We have heard Signor Colombini as the Duke before. In youth-fulness, in gaiety, in its lighthearted irresponsibility, it is wholly satisfying, and Signor Colombini brings to bear in his presentation of the role all the resources of his brilliant histrionic skill and vocal art. He has never sung with such facile grace this season. In the duet with Gilda his unfailing artistry in coloring his voice for emo-tional expression was brilliantly emphasized, and the care-free non-chalance of the "La Donna e mobile" was delightful.—Montreal Star, December 15, 1911.

Signor Colombini had a part which fitted him to perfection and was in his best form. He sang throughout with all the expression which he always gives to such music and his acting was convincing in all the scenes. Tremendous applause followed his familiar air in the third act and he had to come forward and bow his thanks repeatedly.

The well known quartet was sung as it has never been sung here before, and there was so much applause that for a few minutes the opera could not be carried on. The audience wanted to encore this number and there was almost as much enthusiasm over the duet in the first act.—Montreal Herald, December 15, 1911.

Signor Colombini was in unusually good form as the Prince of Mantua, a part which particularly fitted him, both personally and vocally. Throughout he sang with unusual force.

The famous quartet was splendidly sung and it was with diffi-culty that the action was continued without breaking the rule against encores, while similar scenes of enthusiasm marked the duet scene between Miss Bowman and Signor Colombini in the first act.—Montreal Gazette, December 15, 1911.

Eugen Haile, Pianist-Composer.

Mr. and Mrs. Eugen Haile are back in New York again after revisiting the old country, and spending a few months at Blithewood, Barrytown. Since Haile first ap-peared in this country his songs have won an enviable reputation, so that the hopes and expectations of the past have now been realized. "Autumn," "In the Moonlight," "Soldiers are Coming," "The Old Tavern Clock," "Devil's Song," "Der fahrende Musikant," "Es vegnet," are some of the best known of his songs. With the three last Lud-wig Hess has won triumphs in his concerts in Germany, one of which was attended by Queen Charlotte of Wuer-temberg and many members of the Royal House.

Haile's new opera, "Viola d'Amore," the libretto of which was written by the intimate friend of the late Richard Wagner, the well known litterateur and musical critic Baron Hans von Wolzogen, has had unanimous praise from German musical circles. Wolzogen, whom the composer made acquainted with the new work last summer, wrote from Bayreuth: "It is with delight that I think of your visit, and I rejoice having attained now a knowledge of your music, which has awakened within me new hopes for the future of musical expression . . . it will be a beautiful work."

In like manner did Max Schillings, the music director of the Royal Opera at Stuttgart, express his approval of and admiration for Haile's new opera. But the scrupu-lousness of this composer, who gives out his works only when satisfactory and complete, forces him to withhold this opera from the public for the present.

Mrs. Elise Haile will appear with her husband in song recitals this season. Previous to her work in Stuttgart, she showed such marked talent that King Wilhelm II of Wuertemberg furthered the art of the gifted singer through his personal favor. From Stuttgart she came to the new world, and from that time on has stood bravely by her husband's side, being an inestimable assistance to



EUGEN HAILE.

him in the struggle toward ideals. She will appear with her husband in two concerts in Rumford Hall, New York City, on January 9 and 20. The programs will be of un-usual interest, made up entirely of Mr. Haile's composi-tions. This will afford an opportunity to become better acquainted with the art of this talented man, as well as with his music, most of the songs to be presented being entirely new and still unknown to the American public.

Perhaps Mr. Haile will yet yield to the plea of his friends and present some of his "Viola d'amore."

Recital at Pennsylvania College for Women.

Madame Elise Graziani, who has charge of the vocal department at the Pennsylvania College for Women, Pittsburgh, and Carl Whitmer, the well known composer and director of the piano department, will give a recital at the college on January 12.



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"WHEN SPRING COMES LAUGHING." Song. By Annie D. Scott.

We are pleased with the old English spirit of this song, even though the composer has made use of the resource of modern harmony. She has not imitated France or Germany, but has chosen to follow the methods of her own land. Sir Henry Bishop was a master of this kind of song, and it is our opinion that works in this manner, when written by an English composer who is imbued with the spirit of the style, will always have a national distinction and a permanent value that no imitation, however modern, can ever have.

"WHEN THE MAY'S IN BLOOM." Song. By Charles Marshall.

This is an effective vocal waltz, of no great merit as far as intrinsic musical value goes, but it has vitality and a good rhythm. Two versions of the voice part are given, one above the other, so that the vocalist who cannot sing the brilliant concert version of the upper line may still find plenty to do in the simpler version.

"TO MY AIN DEAR LASSIE." Song. By E. Douglas Taylor.

It is not alone the title of this song that is Scotch, for the composer has managed to put a good deal of the pathos of the Scotch folksong into his music. He has also kept the voice part within a moderate compass, and has produced a thoroughly musical ballad, that cannot fail in its appeal.

"A ROUNDELAY." Song. By G. F. Blatch.

The harmonies and the melodic phrases of this ballad have a kind of familiar ring—that is to say, they are conventional. But that need not prevent the song from becoming popular. In fact we consider the spirit of this song distinctly pleasing. The accompaniment is particularly well written and altogether effective. From a purely popular point of view, however, the song would have been more convincing with a high note and a brilliant finish, though those would have made it less poetic and more commonplace.

"TO-MORROW." Song. By George Henschel.

This song, like many another by this eminent musician, is full of the modern German intensity, with declamatory vocal phrases and the richest modern harmonies. If the song does not become very popular it will be on account of its strong seasoning and pungent sauces. The great public seems to prefer more sugar in its musical fare. Any work of George Henschel, however, is worthy of the

serious attention of all musicians. There is also a cultured public for vocal recitals, on the programs of which it is proper to put just such songs as this "Tomorrow."

"THE NEW MOON." Song. By the Hon. Mrs. Tennant.

This is a pleasing trifle. It has an accompaniment which the least skillful pianist can play, and a melody that the least accomplished singer can sing. The words are mildly humorous and are suitable for many a musical evening by the fireside, or even the steam heater:

"New moon tonight," you will hear them say;
Turning their eyes to the glint of gold;
But this, you know, is their quaint little way,
For the moon she is centuries old.

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"FOUNDATION EXERCISES FOR THE VIOLIN." By Eugene Gruenberg.

This comprehensive work begins with exercises on one string, in the first position. There are also exercises in the second, third, seventh and ninth positions, chromatic runs, trills, extension, contraction, shifting, octaves, tenths, tremolo, glissando, double stops, staccato—in fact every difficulty of the violin is explained and systematically attacked. It is a complete violin method in itself, though it might possibly be improved with a few pages given to the fingering of all the scales in regular order from C through the sharp and flat keys. The method is purely technical and makes no attempt to mix music with the mechanical part of violin playing. The musical side of the student's nature must be cultivated with musical works. In our opinion this is the best way to give instruction in music when once the pupil has passed the kindergarten stage.

"THE FIRST BOOK OF PIANO FOR BEGINNERS." By Thomas Tapper.

This is a work of great practical utility. It begins at the very beginning for the tiniest performers, even to the picture of two octaves of the keyboard with the names printed on the notes. Every note is fingered and is printed in bold type.

There are a few little duets in the book, consisting for the most part of simple melodies in octaves for the pupil, with an accompaniment for the teacher. Anyone who has had experience with very young players knows the zest with which the children enter into the playing of duets with the teacher. Sometimes the pupil has the lower part, sometimes the upper. But in all cases the music intended for the pupil is printed in larger notes than those employed for the teacher's accompaniment.

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"SPECIFIC VIOLIN EXERCISES." By Pavel L. Bytovsky.

These exercises are intended especially to strengthen the third and fourth fingers, and we have no doubt but that they will do all the writer of them expects, for the preceding work of Pavel L. Bytovsky, "Progressive Graded Techniques," to which these present studies are a supplement, has proved to be a work of unusual excellence.

Miss Plumley in Shakespeare's Songs.

Emily Louise Plumley, the lecture-recitalist, is becoming recognized more broadly owing to the unique as well as the high class form of her presentation. Miss Plumley has a repertory of some half dozen lectures on musical subjects, which she illustrates by means of instrumental examples.

The most popular lecture, "Ballads in Shakespeare," or "Shakespeare's Songs," is further illustrated in song by Helen Shearman Gue, contralto.

At a recent recital at Binghamton, N. Y., the local press praised her in warm terms.

Saturday evening, January 6, 1912, at the National Arts Club, 119 East Nineteenth street, New York, Miss Plumley will give "Twelfth Night," the occasion being Presidents' Evening of the Shakespeare Club of New York City.

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CONNECTION

Boston Encomiums for Alice Nielsen.

Following close upon the triumphs won on her recent Western concert tour comes the verdict of Boston on the work of Alice Nielsen, which may be read from the notices appended below:

Miss Nielsen sang with exceeding charm and beauty of tone. The aria from "The Secret of Susanna" was well and dramatically sung. In her other songs Miss Nielsen gave equal pleasure to her audience.—*Boston Post*, December 15, 1911.

She displayed a breadth of tone quality, a vibrancy and flexibility of tone, together with brilliancy and radiancy. Chadwick's "Sweetheart" and Ronald's "Down in the Forest" were remarkable pieces of song singing, the pure liquid notes of the forest bird being sung with actual bird-like tone.—*Boston Traveler*, December 15, 1911.

Miss Nielsen was in excellent voice. She sang with her well known purity of tone and showed a technical proficiency that was as a second nature. In these days when few operatic celebrities can afford to submit themselves to the test of interpreting songs in a concert hall, it is a pleasure to hear a singer who, having made a reputation in opera, does not confound legato singing with spasmodic bursts and does not seek to turn lieder into themes for high flown and incongruous declamation. Miss Nielsen's command of breath and maintenance of melodic lines was noteworthy.—*Boston Herald*, December 15, 1911.

Her voice, while broadening with time and study, retains that native charm and spontaneity which cannot be acquired by artifice. Her middle tones are warm and expressive; those above are brilliant and crystalline without shrillness, and the whole voice is used with equal freedom, in passages requiring fullness of power and in the support of a soft or vanishing phrase.

Her ease in sustaining pure melodic lines was evidenced in the "Voi che sapete" from "Marriage of Figaro," and in the air from "The Secret of Suzanne."

It was a pleasure to see Miss Nielsen in such excellent spirit and to listen again to the vocal beauty of her singing. Her voice has been ever welcome and a source of enjoyment in concert and in opera.—*Boston Globe*, December 15, 1911.

Miss Nielsen came fresh voiced and alert of spirit to an audience that had awaited her eagerly and that received her warmly. Her voice keeps its charm, its evenness and its niceties of song and she uses it with practiced and refined skill and discriminating sense of style. She sang these lyric pieces with such discernment and such poise, but when she passed later in the concert to operatic airs from "Susanna's Secret" and from "The Sacrifice," she used her larger and more emphatic "voice of the theater" and her broader operatic style. Miss Nielsen does not force her tones and she can color them with the emotion of the instant and yet keep them and the music songful. Her skill in song, her ear for quality of tone abide. They are rare and to be desired in many an opera house.—*Boston Transcript*, December 15, 1911.

Many of the singers from the Boston Opera House got up at the unconscionable early hour of 2 p. m. to be on hand in time to

hear her sing Mozart's "Voi Che Sapete," the first of nearly a dozen numbers either down on the program or given as encores. And no prima donna heard here this season has sung any classic with purer tone or clearer diction or finer understanding.—*Boston Journal*, December 15, 1911.

Miss Nielsen is a Boston favorite. Whenever she decides to appear on the operatic stage or on the concert platform the people always gladly hear her. The development of this artist has been rapid and gratifying, until now she is one of the best liked singers of the country. Her voice and her abilities grow with each appearance. A capable exponent of the art of bel canto like Miss



Photo by Matzene, Chicago.

ALICE NIELSEN.

Nielsen is an exception nowadays. There are dramatic singers a-plenty, but there are few artists alive who can portray well such works as "Traviata," "Lucia" or the "Barber." The absence of theatricalism in her concert appearances is commendable. The brilliancy and richness of her upper tones constantly improve. Chabrier's "Filleuse" was a fine example of her art. "Voi Che Sapete" demonstrated how fine she would be in the Mozart operas. Debussy's familiar "Mandoline" and Chadwick's "Sweetheart, Thy Lips Are Touched with Flame," showed her fine command of widely different schools of song, and her mastery of the whole gamut of

moods and "atmosphere." *Boston Daily Advertiser*, December 15, 1911.

It was a delightful concert, that given by Miss Nielsen. Her voice was just as clear, pure and sweet as ever, while her art has heightened since we last heard her. Seldom has the "Voi Che Sapete" of Mozart been sung in this city with such grace and loveliness. Her intelligence and vocal gifts enabled her to make the "Mandoline" of Debussy one of the most fascinating, fetching and wholly winning songs I have ever heard. Miss Nielsen's is a brilliant voice, but it is not without dramatic qualities, as was shown in an aria from the "Secret of Suzanne."—*Boston American*, December 15, 1911.

Reed Miller in Oratorio.

Reed Miller, the tenor, will sing in "The Messiah" five times within as many weeks, and his conception of the part, so full of dignity, resonance, dramatic power and sustained artistic effort, invariably wins him the honors. Below are two recent notices from Boston and Providence, in which cities he is no stranger:

The tenor role has seldom been as well sung here as it was by Mr. Miller last night. His full, even, mellow tones and manly, straightforward style were precisely what is needed for good oratorio singing. He delivered the text effectively, a thing always to be appreciated.—*Providence Journal*, December 20, 1911.

Mr. Miller unquestionably carried off honors. In every way he is an ideal oratorio singer. He has frequently been heard here, but last night he outdid his former self. He does not take undue liberties with the music in order to serve his own ends. The opening "Comfort Ye My People" was sung with breadth and fine dignity; but his interpretation of the difficult "Thou Shalt Dash Them" was the event of the concert.—*Boston Daily Advertiser*, December 18, 1911.

Gareissen to Lecture at Ann Arbor.

Oscar Gareissen, of New York, chairman of the vocal conference, has gone to Ann Arbor, Mich., where he is to deliver a lecture on "Neglected Essentials and Unfavorable Mind Pictures" before the Music Teachers' National Association, which convenes there this week. Mr. Gareissen is a voice specialist who has commanded attention through his skill as a diagnostician and vocal physician. It will be remembered that his address last summer before the New York State Music Teachers' Association at Buffalo, on the "Psychological Basis of Singing," created a profound impression, and it is not singular, therefore, that he should be in constant demand.

Titto Ruffo sang for the first time at the Paris Grand Opera, on December 18, in the part of Rigoletto.

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRIES.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

All press notices for reproduction in The Musical Courier must reach these offices each week not later than Saturday morning, 10 o'clock a. m., if their insertion be desired in the issue of the following Wednesday.

OWING to the Christmas holiday this week, the present issue of THE MUSICAL COURIER will be published twenty-four hours later than usual.

A VERY Happy New Year to all THE MUSICAL COURIER readers—in other words, to the entire musical world, major, minor, harmonic, diatonic, half tone and whole tone.

SOME of the daily papers are exercised over what they call the "news" that the Society of Authors, Composers and Publishers of Music will try to collect royalties from hotel and restaurant orchestras. The intention of the S. A. C. P. to do that very thing was announced by THE MUSICAL COURIER last April.

MUSIC critics should not be so bitter toward new composers. If concerts were to offer nothing but the stock music of Bach, Haydn, Mozart, Beethoven, and the other classical composers the profession of music critic would soon become superfluous and disappear altogether—a terrible calamity for mankind, we admit.

IN a recent New York Times interview, Maurice Maeterlinck is made to say that he doesn't understand music and considers it quite unnecessary noise. We venture to doubt that Maeterlinck expressed himself in that fashion, for we know on very good authority that he does understand music and enjoys it. The Times confuses Maeterlinck with Gauthier, who once called the tonal art "expensive noise."

PIANO teachers should refuse to give lessons with poor, badly toned and defective pianos, with pianos that have actions which do not respond properly. That kind of piano instruction should stop; it is not instruction; it cannot be called instruction. It is destruction of touch. The piano teacher who cannot differentiate in such matters should resign; he does not know the first principles of the pedagogism of the piano. There are teachers who do not care; teachers without scruples; teachers who do not wish to bother, but who will accept the tuition money at the end of each term and who will not be disturbed even if pupils should make progress notwithstanding. The piano should be the first question before the lessons begin. But then it is not. Not even in some of our institutions.

CHRISTMAS is over again! Nothing in particular happened except that the offices of THE MUSICAL COURIER were closed for the occasion and that a few million humorists found the present military campaign of the Italians in Tripoli the source of an excruciatingly funny joke about "having a slice of turkey—he he, ha ha, haw, haw!" For the moment we cannot recall any remarkable musical event at Yuletide, otherwise Christmas. Among the ninety-nine per centers, however, we have a list of considerable interest. On Christmas Eve, December 24, King John of England was born at Oxford, 1166; Vasco da Gama, the famous Portuguese navigator, died, 1525; Eugène Scribe, librettist of many operas, and dramatist, born in Paris, 1791; Thackeray, the great English novelist, died, 1863. On Christmas Day, December 25, Persius, the Latin poet, died, A. D. 62; Charlemagne, the Napoleon of the Middle Ages, was crowned in Rome, 800; William the Conqueror, first of the Normans, was crowned king of England, 1066; the Pilgrim Fathers landed on Plymouth Rock, 1620; Sir Isaac Newton came into the world that had not yet heard

of the law of gravitation, England, 1642. Tschai-kowsky was born, 1846. Let it be remembered, likewise, that on Christmas Day, 1911, Reginald de Koven produced one of the best operas he ever wrote, "The Wedding Trip."

HAMM, a town in Westphalia, recently decided to name two streets after Franz Liszt and Albert Lortzing, but at a session in which the city fathers had to decide upon the matter it came otherwise. One of these dignitaries named Windhorst and bearing the proud title of Geheimer Justizrat, protested against having the street named after Liszt. "Lortzing," he said, "deserves this distinction, but I cannot understand how the magistrate came to suggest Liszt, who happened to be born 100 years ago, and who, no doubt, was a personage of some importance, but who bequeathed nothing to posterity." In place of Liszt, Windhorst recommended that the street be named after Conradine Kreutzer. Among the city fathers were several music connoisseurs and they, of course, interrupted Windhorst's speech with frequent outbursts of hilarity, particularly when he said that Liszt had done nothing for posterity. Windhorst, however, had his way; the name of Liszt was rejected and the street was named after Conradine Kreutzer.

FROM the Montreal newspapers we glean the information that at a recent "Manon" performance there, a disturbance amounting almost to uproar, occurred among the spectators, and seemed to be directed by some of the agitators especially against Madame Alda, the Australian soprano, who was singing the title part. Political motives were assigned by the papers as the basis for the attack, many of the French Canadian opera lovers having expressed their preference for a French Manon in Massenet's opera. The contretemps is to be regretted, as Madame Alda has not had the best of luck in her American opera career. She was one of the singers at the Metropolitan just after the establishment of the present managerial regime there, but did not appear upon the roster of that company's artists later on. An engagement at the Boston Opera had a like result. Whatever the root of the cabals Madame Alda has encountered during her vocal career in America, the fact remains that she bears them with courage and no loss of ambition. The real cause of the difficulties placed in Madame Alda's way is not easy to discover, but they seem to us to be ungallant, as well as extremely discourteous to her husband, Signor Gatti-Casazza.

IT does not necessarily follow that because an orchestral conductor leads his programs from memory, instead of from the notes, that he is conducting properly; it, however, does not follow that because he does not conduct from memory that he does conduct properly. To conduct without notes means that the conductor has studied the works. Toscanini does it at the Opera; he conducts from memory because he has studied the opera. Volpe does it at his symphony concerts because he has studied the symphonies and works. How, then, in view of this, can the other conductors here continue to conduct with their eyes glued to the scores like Hertz, the Damrosches and Stransky? To require notes in conducting "Cavalleria" or "Pagliacci" or the oft repeated smaller overtures and orchestral works looks puerile nowadays. Toscanini conducts "Falstaff" and "Otello" and "Götterdämmerung," etc., from memory; Volpe conducts Beethoven, César Franck, Liszt, etc., from memory. When he conducted the Tschai-kowsky piano concerto, with Ganz at the piano, he heard the tuttis properly for the first time, because, being conducted from memory, Volpe could give power and expression to them. No notes. Music, music! No notes, Messrs. Conductors.



BY THE EDITOR.

S. S. ADRIATIC, December 10, 1911.

Copyright.

The musical profession is very indifferent to the question of copyright, although it is one of the living issues of productive musical life, but as this general ignorance on copyright is not limited to the musicians, but to all professions, including the law, there is no reason why the musician should be particularly selected for criticism, because he permits himself to be enrolled in the grand army of ignorance. The injury sustained by the musicians of America, because of and through their ignorance of copyright, is being punished severely now by the effectiveness of our copyright law as against our own musicians and in favor of foreign musicians. If our musicians now do not decide to act in unison, to establish their future rights under some new law, they will naturally continue under the present law to suffer from faults of their own.

The copyright is not a dry subject, in fact it is a wet subject, because ink is the chief ingredient. Let us reproduce herewith an editorial which was published in the New York Sun some time ago, and which should be read with care, because it is comprehensive and it is judiciously expounded—that is, the question itself is judiciously expounded:

COPYRIGHT INFRINGEMENT BY MOVING PICTURES.

Is it a violation of the copyright of a novel to reproduce the story of the book in moving pictures and publicly exhibit such moving pictures at a theatrical establishment, charging an admission fee to the spectators. This question, interesting and important both to authors and the managers of playhouses, has just been answered in the affirmative by the Supreme Court of the United States.

The novel in question was "Ben-Hur," written by the late Gen. Lew Wallace, of Indiana. A corporation known as the Kalem Company was engaged in the business of manufacturing moving picture films. "By means of them," says Justice Oliver Wendell Holmes, "anything of general interest, from a coronation to a prize fight, is presented to the public with almost the illusion of reality, latterly even color being more or less reproduced." An expert writer was employed by the Kalem Company to digest the story of "Ben-Hur" into a brief sketch of the plot, capable of easy exposition in action and ready identification; then the scenes were acted out by competent performers, whose action was recorded on negatives from which moving picture films were taken. These films were sold and used for moving picture shows, being advertised as follows:

"Ben-Hur. Scenery and Supers by Pain's Fireworks Co. Costumes from Metropolitan Opera House. Chariot Race by Third Battery, Brooklyn. Positively the Most Superb Moving Picture Spectacle Ever Produced in America, in Sixteen Magnificent Scenes. . . . Ben-Hur, Victor."

The owner of the copyright of "Ben-Hur," the novel, brought suit in the Federal Court in this city to restrain the sale and use of these moving pictures, under that provision of the copyright act which gives authors the exclusive right to dramatize any of their works; and it is by virtue of that provision that the complainants have prevailed not only in the lower courts but finally in the Supreme Court of the United States. We quote from the opinion, which is written by Justice Holmes:

"We are of opinion that 'Ben-Hur' was dramatized by what was done. Whether we consider the

purpose of this clause of the statute, or the etymological history and present usages of language, drama may be achieved by action as well as by speech. Action can tell a story, display all the most vivid relations between men, and depict every kind of human emotion without the aid of a word. It would be impossible to deny the title of drama to pantomime as played by masters of the art. But if a pantomime of 'Ben-Hur' would be a dramatizing of 'Ben-Hur' it would be none the less so that it was exhibited to the audience by reflection from a glass and not by direct vision of the figures, as sometimes has been done in order to produce ghostly or inexplicable effects. The essence of the matter in the case last supposed is not the mechanism employed, but that we see the event or story lived. The moving pictures are only less vivid than reflections from a mirror. With the former as with the latter our visual impression, what we see, is caused by the real pantomime of real men through the medium of natural forces, although the machinery is different and more complex."

The right of Congress to enact any copyright law at all is derived from the grant in the Constitution, Article I, section 8, of power to secure to authors for a limited time the exclusive right to their writings. It was contended by counsel in the Supreme Court that to construe the copyright act as prohibiting the reproduction of the plot of a novel in moving pictures was to extend the legislation beyond the power thus conferred upon Congress and make it protect ideas rather than the words in which ideas are clothed. The answer is that there is no effort to create a monopoly in the ideas of the author by prohibiting the dramatic reproduction of his work. The dramatization of a novel not only reproduces the ideas of the novelist but reproduces them in the same general form as that which he first adopted for their expression. The only changes are such as are necessary to fit the story for the stage. The Supreme Court does not feel at liberty to hold that it is an illegitimate method of protecting the author of a book in his exclusive right thereto to prohibit others from reproducing its substance in the form of moving pictures.

This is a case in which good law is clearly consonant with good morals.

The point that I want to call attention to is at the bottom of this editorial, where it states that the copyright is derived from the Constitution, Article I Section 8, according to which authors have the power to secure the copyright, that is, the exclusive right to their writings. It is the writing which is copyrighted. Furthermore, we know that that physical fact—the writing—is sent to Washington, to the librarian of Congress, to be entered as such.

Further, it is shown that this was not a question of protecting ideas—ideas are not protected; you cannot send your idea down to the librarian of Congress, even if it is as big as Johannes Brahms' "Deutsches Requiem" or Johann Sebastian Bach's B minor Mass. Try it. If ideas could be copyrighted some copyright lawyers would be Chief Justices of the United States Supreme Court, a whole lot of them, put together. All they would have to do would be to copyright their ideas and the President would immediately appoint them all as Chief Justices, and the Senate would confirm them anonymously, that is, without inquiring as to who they are; but the conflict would be tremendous, because each one would claim the ideas of the other and this is the real kernel of the copyright law, because we can decide what the ideas are when they

must be put in writing, whereas we cannot decide what the ideas are when they are only ideas and not in writing, chiefly because most of these authorities in one minute would contradict their own ideas, which cannot be done when the ideas are put in writing. It will be seen in studying this question philosophically, entirely free from legal features, that the men who made our Constitution had a great deal more sense than the men who try to interpret it.

Music and Morals.

Some time ago, in the early autumn, an inaugural address or lecture was held in one of London's colleges, under the presidency of the well known psychologist, Professor James Sully. The undated newspaper clipping credits Dr. William Brown with stating, under the heading of "Emotion and Morals," that psychology should be an introduction to religion and that no system of ethics could be entirely free from our feelings.

Plato expelled music from his republic because the Ionian and Lydian music was effeminate and the Dorian and Phrygian music was exciting. He believed music to be an expression of emotion chiefly in rhythm, and Dr. Brown is responsible for the statement that at the present day, in certain Kaffir tribes, a mistake in the rhythm of a dance was punishable by death, which may be so. He further states that the "Leit-motif" of Wagner might be a true expression, but certainly the attributes of each key could not be classified, which conflicts directly with some of the results obtained by investigators of key color. The doctor also says that a well known authority declares that E flat minor always expressed the feeling of the Trinity and another stated that it always awakened in him a sense of imminent catastrophe.

Music might have an effect on morals, through the study of music. How music itself in its production can affect an immoral person must be left to the individual experience and is a matter which is thoroughly empirical. As moral statutes differ and as morals of one nation are not accepted by other nations, the matter of music and morals becomes still more aggravated, as an example of which let me quote for instance the fact, well known in modern civilization, that millions of Russians who consider themselves thorough patriots believe in the moral aspect of the pogrom and look upon it as an ethical principle. A nation cannot be accused of immorality on an ethical principle because another nation that denies it or defies it, differs, as the denial proves. For instance, the Esquimos have no pogroms because they do not believe in pogroms; if they believed in pogroms they would have them and they would drive the whites out or kill them. The differences of opinion as to political ethics between the inhabitants near the Volga and the inhabitants on the Arctic Sea cannot be decided by us and surely not by them. Now, if both should hear Richard Strauss' "Tod und Verklärung," how would that affect their morals? That is an open question and those who believe that morals can be affected by music are welcome to answer it—that is, close it.

To be moral is defined by one man in one way and by another intellectual being in an entirely dif-

ferent way. There is no law of morals. I do not mean to say that there is no moral law, but there is no law of morals which one must look to, Section 16, Paragraph 9, in order to see what he must do in a given case. The moral law is the law of morality that guides each human being, according to his own conception of right and wrong; his own judgment, and sometimes that changes every twenty-four hours or becomes modified as he grows older. How is this condition to be changed by music, which is an art and a science, if the particular person in whom the change is to be produced is tone-deaf? And there are millions of people tone-deaf, hundreds of millions of people, living every hour, to whom a key change is as imperceptible as the song of a fly half a mile away. There is a music critic in the city of New York who has been writing music criticism, as it is called, on a New York daily paper for more than a quarter of a century, who is incapable of deciding at the second when it takes place the change from major to minor, or the reverse. How is music going to have any effect upon his morals? Suppose he is a temperance advocate, preaching against beer, and the brewers, being known as advocating the moral influence of beer upon the community, feel themselves called upon to produce an effect upon him, to change his methods and bring his powerful personality over to their moral view of beer drinking. Which composition would they select to influence him most in favor of their morality? Would it be the "Tannhäuser" overture with its "Bacchanalia," or would it be the overture of Cherubini's "Was-sertraeger"?

The person who feels that E flat minor expresses the feeling of the Trinity must believe in the Trinity; but there are about 1,300 million human beings in this world, in the 1,500 millions, who do not believe in the Trinity. In China there are 400 million persons, as Colonel Sellers said, each one with a pair of sore eyes, to each of whom he expected to sell a bottle of his eye lotion. How are they to be affected by music, by the music of E flat minor, when their music has no such key? What object is there for a key of E flat minor when out of 1,500 million human beings there is hardly a million that knows anything about E flat, or minor, or E flat minor, or E flat major, and how about the morals of the other 1,499 millions, who are incapable of grasping the profoundly cosmic problem of E flat minor? Up to the present day no specimen of it has been found in the geological deposits from Spitzbergen to the Cape of Good Hope.

Music can have an effect upon morals when the morals are there, because it is a question of the emotions with most of us and, as Plato states, it is its rhythmic expression which has effect. Certainly the construction of a fugue or a canon cannot affect morals. I know of a case of a man who went to hear a Beethoven symphony and before it was half over he left the hall, hurried to the box office and wanted his money returned, and he believed in the Trinity and was not a Zionist.

The Poor Critics.

Of course, it is taken for granted that critics are not rich, otherwise this would not be headed as it is, yet I am told that this is a mistaken theory and that there are some rich music critics. But after reading the following it is a question whether there are any music critics. The following is an article written by Gerald Cumberland in the Manchester Courier, reproduced in an English music paper:

The ordinary man who does not pretend to know very much about music, but is all the same quite fond of it, is often bewildered by the extraordinarily contradictory criticisms of new compositions that he reads in the newspapers. If an opera is produced at Covent Garden for the first time, or if Sir Henry Wood gives the first British performance of a symphonic poem by Richard Strauss, the ordinary man experiences a perfectly natural desire to know something of the work in

question, and he buys three or four daily papers which make a feature of more or less expert musical criticism. What A says in one paper B contradicts in another, while C sits on the fence and D gets out of the difficulty by saying "It is impossible to pronounce a definite opinion on this work at a first hearing." Now, if musical criticism be written primarily for the ordinary man with an inquiring turn of mind (as it presumably is), it will be acknowledged that he is extremely badly treated. In time—in a very little time—he comes to despise critics altogether, and decides (most wisely) that he can get along very well without them. If there is no unanimity of opinion, he says, there is no opinion at all; at least, no opinion that is worth having. What would happen, he asks with indignation, if a patient with appendicitis consulted three doctors, each of whom diagnosed the case entirely differently from the others? How could the world get along if judges on the bench disagreed the one with the other?

Well, of course, the answer to these questions is that doctors do proverbially diagnose the most simple cases in an entirely different manner, and that even judges have been known to hold different views concerning a particular point of law. It is the privilege and, seemingly, the business of experts, to contradict each other as flatly as they possibly can. That, in short, is what experts are for. But, so far as musical criticism is concerned, it is perhaps necessary to give an explanation of the antagonistic and mutually destructive views of various well known writers. And, first of all, it should be remembered that never in the whole history of music was the art in such a state of unmitigated chaos as it is at the present moment. There are not two schools of musical composition; there are twenty—or perhaps even two hundred. Let me mention some of them to you. There is the Italian school as represented by Mascagni—all melody and color; there is the Italian school of Puccini—a fair amount of admirable melody joined together by declamation which is supported by harmony à la Debussy; there is the Italian school of Perosi, the priest composer, whose facile tunes would (and probably do) make a man like Palestrina turn in his grave. There, you see, are three distinct schools from Italy alone; if Italy can produce three, how many may we expect from Germany? This column, fortunately enough, is neither wide nor long enough to permit my enumerating them, and I am thankful. All these schools detest each other quite frankly, and their different adherents tell each other so without mincing their words. It is only this week that I received from an eminent musician in Berlin a seventeen page letter of the most furious indignation at the selection of conductors made by the Hallé Concerts Society for the coming season. Certain gentlemen whom I know to be extremely able were called "idiots" and "fools," and the most extravagant abuse was heaped on various conductors of European reputation. Contemplate, for a moment, the world of politics in Great Britain. You know what we all say in private about Mr. X and Mr. Y, and you can guess pretty well what Mr. X and Mr. Y say about us. Now art, for some reason difficult either to appreciate or understand, has the power of infuriating people even more than politics. Richard Strauss has turned more friends into enemies than either bi-metallism or Tariff Reform. It has divided musical Europe into two camps, each of which is subdivided beyond computation by lesser lights like Reger, Ravel, Bantock, Debussy, etc. Home Rule, believe me, is as nothing compared with a problem like Delius. Now, why is this? How is it that so called experts cannot decide once and for all whether or not Richard Strauss should be permitted to go on composing or be confined indefinitely in a private nursing home? The answer is so simple, that I feel sure you have already guessed it. It is this: music is merely a matter of taste. We pretend that we possess settled and firmly established canons of art. It is not true. The canons of musical art of Debussy are certainly not those, say, of Sir Frederick Bridge. Sir Frederick possesses just as much knowledge of music as that owned by Debussy. But they disagree. And they disagree because one of them likes one kind of art and the other likes another. That is the explanation. It is, you see, simplicity itself. The critic, then, simply voices his own individual tastes. He can do nothing more, and he who attempts to do more is not playing the game. There are, of course, certain works about which there can be no difference of opinion among edu-

cated musicians. It is the same in literature. If a man shows you a sonnet he has written possessing twenty-one lines, you tell him gently and firmly that it is not a sonnet at all. That is a matter of fact, not of opinion. But in all art that is not obviously weak and dull and incompetent, there is room for difference of opinion. Therefore, next time you see two musical critics in conflict, do not blame them, but blame the work they are criticising.

Mr. Cumberland decides finally that there is a difference of opinion in art, because it is a matter of taste. That is a fundamental error, because the question of taste does not prevail in the end; in the end the aesthetic law prevails; otherwise millions of compositions that were declared at the time to be artistic and that are now dead, would be living if music with Bach, Mozart, Beethoven, Schubert and Brahms. But they are dead and they are dead because it was not a question of taste, as at the time they tasted very well; and some taste well now, which in the history of music will hardly have a line, and this must be, in accordance with the inalterable laws in the nature of our being, our idealistic being. We are influenced by the moment, which is influenced by the past, but neither the past nor the present has a monopoly of our ideas, which are the result of the amalgam of both. Many artistic effects are temporary, because they lack the supreme element or constituent of the amalgam; they represent too little of the past or too little of the present, or too little of each or too much of each.

If any art were a question of taste, the artistic conception of anybody, no matter how small its basis may be, would have the same effect upon the art as the judgment of the artistically cultivated intelligence, and there is a great deal of intelligence in this world that has no artistic ingredient, although it may be unconsciously artistic in its intelligence itself; and the artistic intelligence does not necessarily mean any intelligence of art; art has its laws; how, then, can it be a question of taste, because the law proceeds only after that which has been declared by the generally accepted taste to be proper is embraced by the law? During the chaotic condition before this decision has been rendered art prevails and that which is artistic lives, while that which is inartistic must die. Now, these are primitive rules of aesthetics, and when we begin to study them we find these rules at the very outset, most of them, as a matter of course, based upon human logic.

Criticism is a matter of taste, not opinion. A great deal of criticism is not opinion at all and much opinion does not come under the head of criticism. Criticism itself has been undergoing a revolution during the last score of years, that is the whole system of criticism; it has become scientific, documentary and not merely a literary expression, although that is essential.

Criticism may be a human document by being the expression of a human intelligence and then it may be taste, but that intelligence does not necessarily express itself through the laws of art or of that particular art which it criticises. Individual taste is a matter of taste and every one is entitled to the freedom or pleasure that that exercise of taste gives. If this individual taste is applied to criticism, it may not at all come under the laws of criticism. If criticism were a matter of taste, all individual opinion, being taste, could be criticism, which, of course, it is not. Because a painting pleases you it does not follow that it is an artistic painting.

Mr. Cumberland says that: "If a man shows you a sonnet he has written, possessing twenty-one lines, you tell him gently and firmly that it is not a sonnet at all." Why do you tell him that? Because a sonnet has not twenty-one lines? Suppose a sonnet with its fourteen lines is a rotten work, what have the fourteen lines to do with the sonnet? It is not a sonnet because it has fourteen lines, because

the sonnet must be an artistic creation in the form of poetry; it is not the fourteen lines. This applies to a sonata just as it applies to a sonnet, and for this reason there are millions of sonatas as dead as the proverbial doornail, because they do not conform with the rules of art in their substance. They were written correctly, but the substance was not artistic. The form was there, but there was no content; it was an empty form and the artistic opinion, based upon the laws of art, rejected the sonata, and it went into the waste basket, not because it was a question of taste, but because it was a question of aesthetics, of art.

A new composer appears; one set of critics say that he is no good and another set of critics say that he is. That happened to Beethoven, that happened to Brahms. What have we to say about the taste of those critics and writers who denounced Beethoven, of those who denounced Brahms? If it was a question of taste, what has become of their taste? Mr. Cumberland might say that it is a question of good taste and bad taste and then he would be right.

The Ninety and Nine.

In the now celebrated interview of Frank Damrosch, who is the President of the Institute of Musical Art, he not only said that ninety-nine per cent. of the music teachers are incompetent; he said a great many other things which might with grace come from one whose official position would not give his statements a presumptuous air, because it must be remembered that Mr. Damrosch, among other things, is a competitor in the field of musical instruction and that there are other men (and women), known as musical instructors, who have helped to build up a sufficient desire and even an anxiety among the people to study music, that brought about the establishment through endowment of the very institution from which Mr. Damrosch draws his \$12,000 a year. Had these people not inculcated a taste for music sufficiently strong to manifest itself in such a desire, there could have been no Musical Institute from which Mr. Damrosch could draw his \$12,000 a year and such stipends as come in addition through the occupancy of such a position. Mr. Damrosch said in his interview, in which he claimed that ninety-nine per cent. of the music teachers are incompetent, the following:

There is more noise than music. People drum the piano instead of playing it. They have no idea of touch, phrasing and expression. Their musical taste is vulgar and without any conception of beauty and refinement. In listening to musical performances they admire the mountebank virtuoso, and fail to appreciate the true musician, and do not give a thought to the art work itself.

Now, who are the people that drum the piano instead of playing it? During the seven or eight years or more of life of the Musical Institute of which he has been president from its beginning, the musical public has heard no pupil from that institute play the piano, and therefore cannot distinguish whether such a pupil is drumming or playing. Which pupils are drumming the piano—which pupils from the studios of the piano teachers of the United States—instead of playing the piano? The offense lies in the generality of this characterization, this insult to his own colleagues, for the purpose of advertising the institution of which he is the head, that has not yet produced for the public estimate a piano playing pupil.

Then he says that the musical taste is vulgar. Whose musical taste is vulgar? The musical taste of the pupils of his institution? Does he know anything about the taste of the pupils of other institutions, schools and studios? They are not studying in his Institute. Those musicians who are distributed all over the United States, giving lessons for years past, certainly were not connected with him or his institute; and what does Dr. Damrosch refer to when he speaks of the mountebank vir-

tuoso? Who is the mountebank virtuoso? The virtuoso that comes here from Europe, going way back with Thalberg and ending with the latest comer, Bachaus, these virtuosi are not mountebanks. And are the virtuosi of America, who play in this country as their home, are they mountebanks and are the mountebanks only limited to piano virtuosi? If there are mountebank virtuosi, are there not mountebank conductors, or are there not mountebank singers, are there not mountebank composers?

Are the pianists who play in Boston publicly, in New York publicly, in Chicago publicly, are they the American mountebank virtuosi? Who is the mountebank virtuoso who is preferred in this country? Let us have the name. Who is the mountebank virtuoso admired by the vulgar taste of the country? Can Damrosch give us a reply by mentioning one name? It surely cannot be Signor Consolo, because he is a remarkably gifted artist whose musical knowledge exceeds Damrosch's, which can be proved by examining both of them. In most lines of music Consolo is far more grounded and thorough than Damrosch. It cannot be Stojowski, who has also been a successful teacher and virtuoso. Stojowski as a musician and pianist surpasses Damrosch to such a degree that the two names as musicians do not compare; they only contrast. Who are the mountebank piano virtuosi? Here are two whose names are associated with Damrosch's own institute and their income is small compared to his. If it is not a question of foreign piano virtuosi and it is only limited to the American mountebanks, this reference cannot include Consolo or Stojowski or Gunn of the Tribune of Chicago. It cannot refer to those legitimate pianists connected with the Cincinnati schools of music, who play publicly or otherwise, because those players are ahead of Damrosch as players and musicians. While he was clerking in a Denver sheet music store they were studying music, and no doubt he does not pretend to be a musician of that caliber, that would put him in line with such musicians as Becker the American piano virtuoso, or such a favorite as Fanny Bloomfield Zeisler, or such a performer of the classics as Augusta Cottlow. Who are those mountebank virtuosi? Mr. Damrosch will not mention their names. Joseffy is not one. Alexander Lambert formerly played publicly, before he became a prominent pedagogue. Felix Fox is a piano virtuoso of eminence, and his programs are not only interesting but unique. There is Ernest Schelling, one of the prominent pianists in Europe today, who will be here next season. One of the best known local pianists is Isabel Hauser, and another one is Ernest Hutcheson, who lives in this country permanently. These are legitimate artists and Mr. Damrosch cannot refer to them. Chicago has a number, Boston has a number and all over the country we can find them, doing good work and not criticising Mr. Damrosch or his institute, but playing and giving lessons successfully. Howard Brockway must not be overlooked, nor Ethel Altemus and Hermann Genss and many others. Who are the mountebank virtuosi?

Of course, Mr. Damrosch will not reply, or rather Dr. Damrosch, as they call him now. This statement of Damrosch is nearly as puerile as that which he made about the percentage of competent music teachers. It is not so much the statements; it is not their contents either, because, after all, we know about these conditions and we put the proper valuation on them, and by we I mean the musical public. It is the fact that the head of a musical institute, which is endowed and independent, should use his official position to criticise his colleagues publicly. That is the seriousness that flows from these utterances.

The Other.

Some time before this interview in the Times by Frank Damrosch, Walter Damrosch was interviewed, on June 18. Each of them had large pic-

tures in the center of the page and around them appeared their wisdom. In the Walter Johannes Damrosch interview he says in answer to this question: "Have we not then produced any worthy musical pieces?" (That is the form of the question of the interviewer who speaks of musical pieces.) "I do not think of any at this time, but we are doing better in some directions." That is another definite statement, and the statement was made after the new American operas had been produced at the Metropolitan last season and at the Boston Opera House.

It is the air of superiority of the Damrosches that makes these interviews more than interesting; every one would suppose that they are the leaders of musical opinion in their Assembly Districts. It would be still more interesting, however, if we could hear the opinion of the others with whom the Damrosches compete, as to what they think of the Damrosches in their particular fields. A symposium of these outsiders, whom the Damrosches relegate into the nirvana of nothingness, might be still more interesting than what the Damrosches say. But everybody does not care to be interviewed in daily papers and play the hero to the reporter. There are some people whose feeling of ethics prevents any expression of opinion, publicly or otherwise, that might reflect upon a colleague in art or a colleague in a profession. In the first place, the etiquette of every profession prohibits it, and in the next place the ethical sense, even without the professional etiquette, repulses it. The refined intellect never countenances it and even treats it contemptuously; but as the old Roman said: "There is no disputing about taste." Some people can make a meal of roasted chestnuts; some people believe that Beethoven is becoming archaic; some people will publicly criticise their colleagues, but I have never seen it coming from an architect.

On the Voice.

The development of the human voice as an instrument is proceeding with the enormous expansion in America particularly, and the schools and studios are full of young women and young men who are anxious to study under a proper system for the purpose of singing to the people, because the attraction in the voice development, outside of the fascination of the study, is the anticipation of public delivery; with some for the purpose of a livelihood, with others for the purpose of a public career.

A voice maker, that is, a musical voice maker, whose name is known all over the country through the success of his pupils, which means his own success, is Oscar Saenger, and I learn that Mr. Saenger has about concluded to reduce the time that he has been devoting to the direct subject of voice placing and vocal style, etc., to a much broader action, by limiting most of it to the determination of voice characteristics. This would make Mr. Saenger a voice diagnostician, which in fact he is. There are many instances now on record which prove the correctness of Mr. Saenger's diagnosis and the singers are making brilliant public careers on the very lines indicated by Mr. Saenger. Conried called upon Mr. Saenger in the Rappold case for a decision. Hammerstein called upon Mr. Saenger in the Harrold case for a decision, for a professional diagnosis; in the Berger baritone-tenor case Mr. Saenger made the decision and there are many other instances in which Mr. Saenger made the diagnosis and declared the timbre of the voice and its character. He is consequently, through practical evidence before us, professionally a voice diagnostician and he will probably conclude to limit, with a few exceptions or to a certain number of hours per day, his work for that purpose. Students, professional singers, vocal artists, people with voices who have not begun to apply study or system to the development of the same, will be treated by Mr. Saenger

from that point of view, as an authority that decides through the diagnosis what the character of the voice is and how it should be treated.

This is the inevitable and logical outcome of the enormous experience Mr. Saenger has had in the handling of the voice as a musical instrument. I am treating this subject speculatively, because I have no definite information on the subject, merely learning of it as a consequence of some of the brilliant decisions that have come from him in that direction, and it would seem to me that there is no other course to pursue, unless Mr. Saenger decides to extend the time for giving singing lessons, by making a day forty-eight hours instead of twenty-four. The only manner in which he can conform with the present system of time is to get away from the individual lessons into his broader field of a voice diagnostician.

Orchestras.

New York should have a permanent orchestra; if the late Mr. Pulitzer's will does not enable the Philharmonic to establish a permanent orchestra his object will be, to a great extent, nullified. The orchestra performers at present who play these orchestra concerts in New York also play at balls, at picnics, at dances, at reunions, in restaurants and in theater orchestras, and they are therefore compelled to play the very lowest type of music with the most indifferent bowing and a general lowering of the standard of taste and an indifference that destroys any kind of an ideal, much more so a mu-

sical ideal. We should have a permanent orchestra in New York in which the performers only play in the orchestra, with the possibility of some lessons when there are no rehearsals, but the rehearsals should take place every day in the week and the performances before the public should represent the finished rehearsals. This is not the case in New York, and it is not the case anywhere except in Boston; but the great city of New York, the center of the greatest wealth on earth, the modern Rome and Carthage combined, should at least have a permanent orchestra of one hundred, with a conductor of indisputable rank and power, not elected by the orchestra, but appointed to discipline it and a man who should be free from all business pertaining to the orchestra and its engagements; and his orchestra should be the musical focus of our great city of New York, which is said to have the most perfect police force in the world and the fastest underground express trains, the biggest railway depots, the highest buildings, the fastest elevators, the biggest tips and the dirtiest taxicabs. Besides this it has the richest individuals as such on earth, with the least cash and the most money. Now, why should we not have the greatest hall, the highest priced conductor, the most permanent orchestra, the largest organ and the most powerful chorus? New York is incomplete without these.

Our critics say that we have the greatest opera. We have the greatest opera conductor and the greatest operatic impresario. We have not the greatest baseball club, because Philadelphia has that,

but our university has the largest attendance. We are going to have the longest aqueduct line, with 700,000 million gallons an hour's supply, and yet we have not a permanent orchestra. We have the largest number of athletic and sporting clubs and the dirtiest streets and the biggest aggregation of private gambling saloons, but we have no permanent orchestra. Therefore the city is incomplete, in spite of all these other advantages, such, for instance, as the largest display of electric business signs at night, reminding us that we must not put business aside, even when it is over. Having the ugliest buildings and streets in the world, we ought to compensate ourselves by having a permanent orchestra, so when we see what is ugly we at least hear what is not ugly.

We have 99 per cent. of our music teachers incompetent, as Frank Damrosch says. We ought to get away, therefore, from these Damrosch performances that have been going on now for nearly fifty years and establish a permanent orchestra, in which the musicians do not play outside, and then it is up to us that this large percentage of incompetent music teachers will, after all, be reduced to something normal. We could get along even with ninety-eight per cent. of incompetents, for Dr. Damrosch's percentage is a little too high, and after hearing good music played for another forty years by a permanent orchestra, conducted by competent leaders, we might find the doctor's estimate reduced. We should hope so, at least.

BLUMENBERG.

WHAT TO HEAR.

In the twenty-second chapter of Coleridge's "Biographia Literaria" occurs a passage that is well worth the attention of all students of music. The famous poet and critic says: "It is noticeable how limited an acquaintance with the masterpieces of art will suffice to form a correct and even a sensitive taste, where none but masterpieces have been seen and admired; while, on the other hand, the most correct notions, and the widest acquaintance with the works of excellence of all ages and countries, will not perfectly secure us against the contagious familiarity with the far more numerous offspring of tastelessness or of a perverted taste. If this be the case, as it notoriously is, with the arts of music and painting," etc.

It is the art of music that concerns us at present, and the "contagious familiarity" with the offspring of a perverted taste.

We believe it would not be difficult to find musicians whose acquaintance with the masterpieces of art is limited. We are also convinced that there are numerous musicians amongst us whose acquaintance with the masterpieces of the musical art of many lands is extensive. The trouble is to find, not the man whose knowledge of the good is large or small, but the man who knows nothing of the bad in art. And how are we to avoid hearing the vulgar musical works? How can a man write English like Emerson or Ruskin when he hears the slang of the street and the colloquialisms of commerce "from morn till dewy eve"?

One cannot read the sporting columns of the daily papers and have a mind filled with language of Keats and Tennyson. Nor can the young composer hope to rid himself of the contamination of his surroundings by attending an occasional symphony concert. Of course, he must hear all the good music he can. That is imperative. And it is a bad sign in a musician's disposition when he loses interest in concerts. No man should shut himself off from the influences of the best music who cannot also shut himself off from the influences of bad music. He stays away from a symphony concert because he has heard everything on the program a dozen times. In the meantime, however, a brazen music machine of an inferior make next door is gradually accustoming his ear to vile, metallic

sounds, common to cheap grade instruments, so that in a few months he is ready to believe the manufacturer of it when he advertises that his instruments "are just like the human voice." It is impossible for a musical ear that has heard only the finest instruments of music to hear a low grade mechanical reproduction of music without irritation. But the ear gets to tolerate all kinds of inferior musical sounds unless that ear is constantly refreshed by hearing the best.

We go to the theater to witness a drama, and, incidentally, we hear a rough noisy orchestra filling up intervals with musical din to encourage conversation. We pass along the street and meet with several mechanical pianos on wheels roaring out the latest popular song and two-step.

We go into a restaurant and find a collection of peace breakers with a violin, a clarinet, and a harp, especially engaged to strum and toot to the sipping of soup and the clatter of platters. We cannot get away from the everlasting sound of bad music. Even the death of a policeman is made hideous with the brassy horrors of those who follow the bier and swallow the beer.

And who shall describe the pandemonium of jangle and jar with which the rabble of our cities exorcise the ghost of the dying year and welcome in the new? Why do our street youths delight in ugly sounds? We must begin with repressing the noises of the vulgar before we can hope for the highest results from the effects of good concerts. It is all very well to pride ourselves on our great number of fine orchestras. But we must not forget that musical vulgarity makes itself more often heard than musical culture does.

Coleridge was undoubtedly right in his assertion, though it is practically impossible for any of us to live up to his ideal of hearing only the good and never the bad. Still, that should not prevent us from hearing all the good we can hear and shutting our ears to the bad whenever possible, or avoiding it altogether.

A REMARKABLY handsome publication of fifty-two pages is the Christmas number of the Pacific Coast Musical Review, of which Alfred Metzger is editor and proprietor. The significance of the artistic cover picture is described as

follows in the chief editorial announcement: "The front page design of the paper is emblematic of the Panama Pacific International Exposition, which will take place in 1915, and in honor of which we publish the first section of an Exposition Number. On the right hand side of the cover is the Statue of Liberty, representing the nation; underneath that is New York harbor, representing the East. On the left hand side of the cover is Eureka, representing California, and underneath that the Golden Gate. On the bottom of the page, connecting the East with the West, is an unfinished section of the Panama Canal. On top of the page forming a background to the name of the paper is an imaginary sketch of the Panama Pacific International Exposition. . . . The supplement half tone represents Lillian Nordica singing at the ground breaking ceremonies in Golden Gate Park in the presence of the President of the United States." Numerous half tone photographs of California artists fill the inside pages, together with many interesting news items, editorials, critical reports and other writings of general musical import. The Pacific Coast Musical Review is one of the most valued exchanges which come to THE MUSICAL COURIER office, and this paper extends hearty congratulations to its far Western contemporary on the present impressive issue of itself. Felicitations are offered also to Editor Metzger personally, for his enterprise and progressiveness, and for his courage in fighting for the cause of musical art, against bigotry, provincialism and devastating professional jealousy. In the eleven years of his activity as the head of the Musical Review, Alfred Metzger has succeeded in making it a real power on the Pacific Coast, and as such it now is recognized all over the country.

In its all French program, January 5 and 6, the Cincinnati Symphony Orchestra includes Franck's D minor symphony, a stupendous work; Debussy's atmospheric "Faun" prelude; Saint-Saëns' delightful G minor piano concerto (played by Ernest Hutcheson), and three excerpts from Berlioz's "Damnation of Faust."

CARL BURRIAN writes to THE MUSICAL COURIER that he does not read newspapers. The fact is evident from the spelling in his letter.

MILAN MONOPOLY.

The Milan Monopoly is doing what any monopoly would do; it asserts its rights and insists upon enforcing them. It may not be infringing against any laws and therefore it may commit no crimes, because it is protected by the laws which give it its power. The American people have made those laws for the protection of this and other foreign monopoly. The material which they own and which they use for commercial purposes is an aggregation of copyrighted articles called operas, and through the ownership of this commercial article called operas the business is presumably done under the law. There is no difference at all, so far as the object and purposes and results go, between the dealings of this monopoly in operas and the dealings of any other monopoly in potatoes, because the monopolies in manufacture and commerce desire to sell their products at the highest prices, free from competition, and when they succeed they are called monopolies; when they fail they resume the former condition of competition—that is, the elements that constitute them.

In the manufacture of operas, first through the purchase of manuscripts and then through the printing and publishing of them, many collateral operatic and musical ingredients flow among them, for instance, besides the partitur or score of the opera, the individual parts of the players of instruments and chorus parts, the vocal score with the piano accompaniment, etc. This vocal score is the largest of the commercial exhibits of the opera manufacturing business, because the scores are sold to the people who wish to play the opera through the piano, to the singers, the studios, the members of the various opera companies who want to become acquainted with the opera, etc. No doubt that a million copies of some of these old vocal scores have been sold, each. Considering the reprints, after the expiration of the copyright, the vocal scores of "Trovatore," of "Traviata," of "Lucia," of "Faust" must have been sold to the extent of several million copies each.

Now, of course, comes the right of production which the monopoly owns and which consists of this material and the descriptive forms for the production of the work and through which the monopoly secures its power, and the scenery and costumes that are manufactured under the influence of the monopoly. The monopoly furthermore controls the engagement of the singers, and its representatives frequently reject leading singers, under the plea that they wish their operas only to be sung by such singers as are selected by them for the purpose of making a success. These favorites, selected by the monopoly, work for the monopoly and use their influence to have operas of the monopoly sung as frequently as possible. From this method the monopoly secures control of the students in the studios, by selecting its favored teachers, also its conductors, in fact the very opera houses in which the monopoly operas are to be produced. It has its agents in all the large opera giving cities and these agents carry out the orders of the opera monopoly, just as any other agents of a monopoly do the same kind of work, all of them doing business, as we call it, and in this instance commerce in music, and that is the condition that necessarily has arisen through the monopoly that copyright gives to any one. The monopoly in this case is only a question of degree, the quality being the same. A song writer who gets a copyright has a monopoly of that song; the Milan Monopoly has a monopoly of operas, and it is all the same, except as a question of degree, and it is all business, commerce of exactly the same type in its character as the gathering in of potatoes and the securing of a corner or the control of the po-

tato market, if that were possible, or of the wheat market, as has been possible.

This should be understood by the musical world and all sentimentality should be removed from our idealistic vision, and we should conclude, as people with common sense should, that monopoly in music means money, just as monopoly in commerce or manufacture means money, and it is a question of manufacture because the music must be manufactured before it can be controlled and sold.

But the Milan Monopoly is not satisfied with selling its monopolistic product; it comes to us to dictate to us the terms under which we cannot even produce operas that are no longer protected by copyright. We cannot produce any old Italian free operas, unless we purchase the material from the Milan Monopoly and the Milan Monopoly will not sell us the material of the free operas, unless we make a contract with the monopoly which compels us to buy each year a new opera, whether we produce it or not, and which compels us to give a fixed number of performances of its copyrighted operas at its price, and unless we do so at its price and on its terms, even submitting to its dictation as to the artists we must engage, we can do no business with it on its new operas and those which it controls through copyright.

Now we can become entirely free from the domination of the monopoly, very simply and in this manner: If we decide as Mr. Dippel has and as Mr. Hammerstein has, not to give any of the operas owned by the Milan Monopoly, which are still controlled through copyright, and then we can give all the old Italian operas, "Lucia," "Traviata," "Trovatore," "Norma," "Somnambula," "Rigoletto," "Don Carlos," and many other fine works, without paying anything to any one or to the Monopoly, because they are in free domain and the material can be bought and exists and it is easier to produce; it is very quickly accomplished, this production of the old opera masterpieces which are still claimed by the Monopoly.

What falls out? The Puccini operas, which are actually not necessary—see Dippel and Hammerstein—"Aida," "Otello," "Falstaff," "Gioconda." The "Cavalleria" is not owned by the Monopoly, but through a combination with its publisher it can dictate on that work; but it happens that the "Cavalleria" is free, not having been copyrighted in America. And the "Cavalleria," we say it absolutely and not relatively—the "Cavalleria" is worth all the Puccini operas combined, as a work of musical merit. It is an opera built up out of its roots, out of its own forms and is a splendid classic; it is not a musical melodrama.

Why then should we submit to this monopoly when it is not necessary? Why should we send hundreds of thousands of dollars into the treasury of the monopoly, to make it stronger than it is, when it is not necessary? Who are the beneficiaries? No one has as yet intimated that there is anything corrupt about this matter, yet, under a monopoly all kinds of individual advantages are apt to be gained, or anticipated, and as the monopoly becomes more desperate in its attempts to control still more territory, everything is possible in the shape of corruption. The question, therefore, again must be put: Who are the beneficiaries under the action of the monopoly in the United States? Mr. Dippel and Mr. Hammerstein could not be reached; they declared their independence and consequently there was no corruption fund big enough to be applied to those who might have influenced these two men. We can, therefore, conclude that there is no difficulty whatever in abandoning the operas of the monopoly in the United States.

The Metropolitan Opera House is independent, and with an advance of prices for subscription hardly a seat can be purchased, even for operas in which the casts are not very attractive. There is no difference whatever, so far as the operas are concerned, and the New York public and the strangers who purchase the tickets from the hotel, those people who attend opera for the sake of opera, are not interested particularly in the question of the opera itself. No one could tell us that the boxholders discriminate, because when the better class of operas are produced they usually come half an hour later than the late hour at which they generally arrive. The boxholders are interested in the stars, and the public is interested in the stars, and the operas are moonshine. No one could tell us, as old opera students after thirty-two years of existence as *THE MUSICAL COURIER*, that it is Puccini who crawls, or Wagner who draws, or Gounod. It is the singers, and that is the reason Dippel and Hammerstein do not care a rap for the monopoly. They are not interested in the operas; they are only interested in giving the public singers and casts that will sell tickets. There is no excuse whatever for maintaining the monopoly in America on the basis of any particular composer being an essential necessity. What is Mr. Russell hunting for in Europe when he travels from Scandinavia to Calabria and from Budapest to Bordeaux? Is Mr. Russell hunting operas? He is looking for singers and for combinations, for a star cast or a dramatic or a rheumatic soprano. He does not care for the opera unless the opera gives an opportunity for the cast, because he knows that the public wants the singers, whether it be Puccini or Piccini, Rossini or Bellini.

Therefore there is no excuse whatever for the opera managers in Boston and New York to make a new contract for next season with the Milan Monopoly; any excuse at this stage of the game is "ausgespielt," and the public will not accept it. Who cares to hear "Butterfly," particularly when Miss Farrar puts the baby forward as the chief guy of the performance? That situation is absolutely disgusting, if you look upon it from an artistic viewpoint.

If New York and Boston enter upon a new contract with the Milan Monopoly, the public will demand some explanation of the reasons; at present there is none whatever.

The gossip in musical New York must be a source of healthful mental food for many good folk, judging from its popularity and the avidity with which it is consumed. To publish only a small percentage of it would require a bigger paper than this rather big weekly, and it would make interesting reading. A good title for another musical paper would be "Musical Gossip" (memories of Ossip Gabrilowitch's "Mahler brochure"), and it would soon reach a circulation of 250,000, judging from the manner in which the *Etude* and other musical papers so rapidly passed the 200,000 mark. Another good title for another musical paper would be "Music and Morals," and such a paper could embrace such subjects as "Cruelty to Animals and Song Birds," "Throat Curers," "Ambulance Gongs," "The Police Whistle," "Sunday Music on Monday," "Correction of Smoking Evils to Keep the Singers in Condition," "Music and Malaria." Such a paper would certainly reach a circulation of a million copies an issue soon after its twenty-third number. We know it. There is no limit. There should be at least 100 musical weekly papers, all with enormous circulations, in order to keep the post office busy; it isn't busy enough with ten only; we need one hundred.

PACIFIC ORCHESTRAL CONDITIONS.

Our recent editorial called "Symphonic San Francisco" barely had time to reach that city before the following remarks in the Pacific Coast Musical Review were received here, showing a telepathic exchange of ideas prompted by the same striking circumstance:

A symphony orchestra to be worthy of San Francisco now, must consist of musicians who do virtually nothing but play symphonies. It is as impossible for musicians to play satisfactory symphony concerts, after working and rehearsing seven or eight hours a day, as it is for a singer or pianist to give satisfactory concerts when singing or playing at cafés or theaters the balance of the day. If Mr. Hadley is trying to make us believe that the mere magnetism of his personality is sufficient to annul the common law of nature and change a musician tired out by every-day drudgery into a symphony player, whose mind must be on the alert and whose artistic faculties must be alive to the slightest sign, he tries to make us believe a physical impossibility. No symphony leader in the world can accomplish such a feat. Certain leaders may obtain better results from the musicians than others, but they cannot infuse life in a man when he is weary of his profession by reason of constant drudgery. Impurities in tone quality, and sluggishness in interpretation must appear in a symphony orchestra composed of musicians who are compelled to earn their living aside from playing symphonies. . . . No matter how fine material we may have in San Francisco, the real quality, the real value, the real energy and artistic character of such material can never be thoroughly exploited until the musicians are given an opportunity to resign from their "jobs" in cafés and theaters, and devote their lives to symphony playing only. We have never disputed the ability of our musicians, we have disputed their physical strength and mental power to be able to do several things at one time.

Thus THE MUSICAL COURIER'S position on the question of symphony players who make the noon-day and midnight welkins ring at cafés and restaurants, is backed up by a paper which knows the local conditions in San Francisco even better than we do. It is the same in Chicago, and to a large extent it used to be the same in New York, until THE MUSICAL COURIER agitated against the disgraceful state of affairs and secured better pay and guaranteed engagements for the players from the symphony orchestras in the metropolis.

Los Angeles should take heed of the same matter when she finally secures the quasi permanent orchestra for which the Graphic of that city calls so valiantly in a recent issue:

There is but one solution to the orchestral situation in Los Angeles. Orchestras, like most other luxuries, can be bought. Enough money means enough orchestras. A struggle for money means a struggling orchestra. When Los Angeles arrives at the point of creating an orchestra guarantee fund of, say, \$25,000 a year by subscriptions of perhaps from \$50 to \$100 annually for a term of years, from a list of perhaps 300 or 400 patrons or so, with that sort of guarantee, having the general business community back of it, much would be possible that at present must be left, musically, to other communities. Los Angeles has done well in the last thirteen years to keep such an orchestra intact. To Harley Hamilton and the dozen men and women who made up the deficits, all credit. Now it seems about time for a larger part of the community—for the 1,500 residents who range over the half million dollar line—to show that they have musical thought for the city which has done so much for them. Los Angeles is growing socially, financially, politically—but in what larger respect artistically? In every city in this country which has made a success of its symphony orchestra, there has been the financial background of support furnished by wealthy persons? There is Boston, with its Higginson; New York has its Pulitzer, with his half a million legacy to the Philharmonic; Chicago with its orchestral association and its guarantors who (more or less) cheerfully, each year, supply the deficit, in the happy consciousness that they have a better orchestra than New York; and now comes San Francisco, with its new \$25,000 a year guarantee. And there are others. It is up to the business men of Los Angeles to support the artistic side of its life if they want its reputation in this respect to keep pace with its material growth—if they want Los Angeles to have the reputation of being more than a place to eat, drink, make merry—and make money.

Of course \$25,000 is not much money as orchestral guarantee funds go, but at least it is the nucleus which may start larger donations and help Los Angeles to secure orchestral players of merit

who have not received the Brahms and Beethoven training in beer saloons and their understanding of Liszt and Debussy in dance halls. The Graphic should post itself better, however, on the orchestral situation in Chicago. That city has the nearest approach in this country to a permanent orchestra, and its symphony band does not depend on guarantors for its existence. Some years ago the people of Chicago subscribed nearly \$1,000,000 toward endowing the Theodore Thomas Orchestra in perpetuity, and that is the money which insures the Lake City its regular symphony concerts today. Chicago's example is yet to be followed by other American communities—New York, for instance.

IN an attempt to correct an error supposed to have been made by THE MUSICAL COURIER, the New York Press succeeds only in showing that we were right. We asserted that "the Seattle Orchestra went out of existence more than a year ago." The Press denies this, and calls our attention to an orchestra which now is giving concerts at Seattle. We knew perfectly well of the existence of this other organization, which is called the Seattle Philharmonic Orchestra. The one we had reference to was called the Seattle Symphony Society, and since Henry K. Hadley, its former conductor, left that city, the body has not given any more concerts, and announced the suspension of its activities for one year. The Seattle Times of December 12 refers to its Philharmonic as "a symphony orchestra which is to take the place this season of the organization maintained in the past by the Seattle Symphony Society." This seems to prove effectually that the Hadley orchestra and the Philharmonic are not the same.

EVERY singer is not necessarily a public singer. It does not follow that because one can sing that one can sing in a hall before a public which has come to hear singing because it is interested in it. There are also many public singers who are ill at ease when they sing in small rooms or before a small number of people. The latter case is one of gradual adjustment or lack of adjustment. After a singer has, for years, been singing in opera houses and concert halls before the public, it is difficult to adjust singing to a small room and a small audience. For some singers a large hall is essential, because of the character of the voice; some voices are not developed except in large halls, developed in the sense of being heard. Dramatic sopranos, heroic tenors and basso baritones require large halls anyway.

ONE champion of American opera (or is it merely opera in English that he advocates) wails in the New York American last Sunday: "I confess I doubt if the composer who will give us a work worthy of comparison with 'Aida,' 'Faust' or 'Carmen' has been born here. For years to come I think the efforts of the American composers will be most sensibly and profitably bent to the invention of light opera. By this I do not mean the trivial stuff now misnamed 'comic,' but what the French style 'lyric' works." It is no more difficult to write a grand opera than a lyric opera, if one only have the proper inspiration.

SOME composers are so good natured. At the "Mona" rehearsals in the Metropolitan several of the singers found their parts unvocal and complained to the composer. "Oh," he is reported to have said, "just change the intervals to suit yourselves. Sing whatever will sound well." While we do not believe the story, it was given out from an authoritative source and that is why we print it for what it is worth. Such a process of composition would be ingenious and—easy.

BRUSSELS has discovered an opera named "Oberon" by one Carl Maria von Weber.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

JOSEF STRANSKY is to be given a dinner by the players of the Philharmonic Orchestra, a courtesy which they have not extended to previous leaders of their organization, and it indicates, therefore, the cordial relations existing between Stransky and his men, who make no secret of their respect and liking for the new director.

AN \$11,000 house was attracted to the benefit performance at the Metropolitan last Saturday evening, when those famous operatic twins, "Cavalleria Rusticana" and "Pagliacci," held forth together. The net proceeds of the evening went to the Home for Italian Immigrants.

"INTOXICATED with Bosca," reads a headline in a Sunday daily. By no means is Emmy Destinn's recent performance in Puccini's opera alluded to. Bosca is an Italian wine. Destinn cheers, but does not intoxicate.

ON account of the illness of Rita Fornia, the premiere of "Le Donne Curiose," Wolf-Ferrari's work, has been postponed from next Thursday until Wednesday, January 3.

SHUSTER tried hard to establish harmony in Persia, but his counterpoint got mixed.

OBITUARY

William F. Thiede.

William F. Thiede, one of the most venerable musicians in America, died in Baltimore, Md., December 23, in his ninetieth year. The following obituary from the Baltimore American of Monday, December 25, gives some chapters in the late Mr. Thiede's career:

William F. Thiede, one of the oldest musicians in America, died at his home, 742 West Dolphin street, Saturday morning, of pneumonia. He was eighty-nine years old and had lived in Baltimore for several years after his retirement from active professional work.

Mr. Thiede came to this country in 1848 with the Germania Band from Germany. They gave concerts in many of the larger cities of Europe and after much success there came to America. At Zachary Taylor's inauguration they secured the contract to play. The band came to Baltimore shortly after and gave concerts in old Carroll Hall, on Baltimore street. After touring the country they settled in Newport, R. I., and remained there till they disbanded seven years later.

When Jenny Lind made her tour of America, Mr. Thiede was a member of the orchestra which accompanied her. He was acquainted with P. T. Barnum, through whose efforts Jenny Lind was induced to make a tour of America.

Mr. Thiede is survived by his widow, Mrs. Mary E. Thiede, two sons (William F. Thiede, Jr., and Dr. Gustav A. Thiede) and one daughter (Mrs. Annie G. Startzman). The funeral will take place this afternoon at two o'clock from the home.

Carl Hoschna.

Carl Hoschna, who wrote the music for "Madame Sherry," died Saturday, December 23, at his New York home, 141 Cathedral Parkway, in his thirty-sixth year. Mr. Hoschna was born in Austria and came to this country when he was twenty-one. He wrote the music for many other light and popular musical plays and comedies. The deceased is survived by a widow and two little daughters. The funeral was held Tuesday and the interment took place in Greenwood Cemetery, Brooklyn.



A significant document is the article which Aristide Demont wrote in the Musical Almanach (Paris) of 1857-1858, and which Aunt Emma and Niece Helen have courteously translated for "Variations":

"Are we progressing or approaching decadence? Has music said its last word with Meyerbeer and Rossini, or its first with Richard Wagner and the innovators across the Rhine? The question is difficult to answer.

"What is the real essence of music? The melody? The song? What makes the musician? Truly impressed by a mood or a situation, he seats himself at his piano. His brain bubbles, his fingers run feverishly over the keyboard; he appeals to God; he trembles, he shivers, and under the sway of the Demon that agitates him, he finds one of the marvelous phrases and writes one of the sublime pages that electrify a whole world and draw the tears from a transported audience. One time we have the prayer from 'Moise'; the trio from 'William Tell,' the 'Benediction des Poignards,' the fourth act of 'Il Trovatore,' or, again, less striking although also touching, the air from 'Joseph' or the Blondel romance from 'Richard.' But these men who received precious inspiration from heaven had also to endure that they might bear fruit; the greater the faith in art the greater the conviction, the greater the sensibility, the greater the enthusiasm. Weber, Mozart, Gluck, Beethoven, Cimarosa, Paesello, Porpora, Jomelli, Pergolesi, Haydn, Bach, had in themselves a voice that would say: 'Strive, suffer, slaughter if necessary, but work. Endure misery, humiliations, nourish thou thy tears, poor great men, slighted and outraged, but work. God has given thee greatness; God has given thee genius; it is a cross sometimes heavy to bear, but learn to suffer in order to accomplish thy mission. And, if thy contemporaries offend thee by their neglect, posterity will kneel before thy monument.'

"Mozart, Weber and Haydn take up their pens again, lifting them toward their faces pale by sorrow and write 'Don Juan,' 'Der Freischütz' and 'The Creation.'

"Those are the men of other times, and those are their works.

"Where are the men of today, and where are their labors? What desires have they? What do they propose to do? Where do they come from? Where do they go? I desire to explain!

"They demand money, and go where they may earn it.

"Of the theater, giving rights to and fortifying authors, they say to themselves: 'We make of the theater a place where we compose operas by the dozen.' They have more patience to attend than the Muse that yields to their caresses; when She refuses, weary and fatigued, they become violent.

"Whence comes this torrent of insipid, absurd, colorless, irksome, useless and fatiguing productions that encumber our theaters during these many years? From where this deluge of miserable little composers without talent, pretentious, dulling the ear, burdened with scores empty and idiotic, with which they flood the offices of the directors who conduct the Opéra, the Opéra Comique, the Theater Lyric, the Bouffes-Parisiens, and the Folies-Nouvelles—where they arrive knavish and panting, demanding an audience that oftener ends in funereal defeat? If only all were finished thus! But many bob up again and attempt to play, or force intrigues, cabals and obsessions. During these deplorable evenings an honest man is condemned for three hours to listen to the strangest rhapsodies and the most monstrous foolishness.

"Another defect of the modern school is the noise. One should call it the school of the tumult, hubbub. Under the least pretext you are likely to be stunned by the stroke of a huge drum."

If Aristide Demont is alive today he will smile as he peruses his foregoing article, written just fifty-three years ago.

This Christmas poem, inscribed "To My Friends," came from Euphemia Hemans Simpson, the soulful poetess of Franklin P. Adams' heart searching Gotham Gazette (in the New York Evening Mail):

Dear Friends, as winds begin to blow,
And many people are freezing,
It seemeth meet to indite an ode
Unto the Yuletide season.

Oh, Christmas time is a fine institution,
Of that there can be no doubt;
It unites friends and relations,
Both in the North and South.

And so I wish to you, dear friends,
Married folks, youths and misses,
Happiness with good cheer to blend,
On the merriest of Christmases.

Musicians should not purchase automobiles this season before visiting the annual Motor Show at Madison Square Garden.—Advt.

An ardent devotee of boxing is Alberto Jonas, who learned the manly art in Belfast, Ireland, and was con-



BASSI WOLF-FERRARI AND SAMMARCO IN MILAN REHEARSING "JEWELS OF THE MADONNA."

sidered one of the best fistic amateurs in that city. Some of his fair admirers will be aghast to learn that he participated incognito in several prize encounters in America, and won them. Jonas has many piano pupils of whom he is proud, but he says that the best pounder he ever turned out is Arthur Hartmann, devotee extraordinary of the gloved art, which he studied successfully with Jonas.

"Salve Dinorah" is how Adelina Patti used to paraphrase the "Faust" aria, before Meyerbeer became extinct.

"Parsifal" pops up again after it had been announced last Thanksgiving as "the only performance this season."

Is there anything consecrational about such box office methods to insure large attendance?

"He is a little Liszt and he never would be missed," writes W. J. Henderson in the New York Sun.

Nathan G. Williams, a special investigator for the House Committee on Expenditures in the National post office at Washington, has just presented his report. One of the items in it shows that those weekly publications which were willing to give out figures have a circulation of 18,723,910 per week. THE MUSICAL COURIER does not claim the 18,000,000.

The New York Globe refers to Berlin as "the Chicago of Europe." Who is complimented?

Saint-Saëns' single "Le Cygne" is better than all of Tchaikowsky's "Le Lac de Cygnes."

Impresarios who dream fondly of inducing Alice Nielsen to return to comic opera by paying her a fabulous salary had better come out of their sleep. The vivacious prima donna informs me that her entrance into grand opera signified her permanent retirement from the lighter field.

Toscanini says that it is harder for him to forget an opera than to memorize one.

"Putnam Griswold's King was magnificent," says a morning daily. Surely not the one with which he filled a spade flush last week and then called a full hand. Ask Putnam.

Calamity Note.—Somebody went into a big New York music shop and wished to buy a piano score of "The Girl of the Golden West," but their copy had been sold.

Ernest Hutcheson is the possessor of a composition for piano by Nietzsche. During his student days Hutcheson was a frequent guest at the Nietzsche home in Weimar, and the philosopher's devoted sister early expressed her prophecy that Hutcheson would one day attain the fame he now enjoys.

When writing a criticism of "Tosca," why not mention the "Viasi d'arte."

Clarence Lucas tells me that when his "Valse Impromptu" was new and still in manuscript he showed it to Wilhelm Bachaus, who was then staying with friends in Portman square, London. Bachaus, it seems, read the difficult work at sight with the greatest ease, and at the same time delighted the composer with his impromptu interpretation. The reputation of Bachaus is plainly established on merit, if that is a sample of his musical facility.

Hurry Note.—Some of the opera singers last week engaged spring passage for Europe.

American Composer—I wished to write a grand opera for my publisher, but he desired me to do a composition called "Oo, Oo, Dat Galvanizin' Glide."

Friend—What did you do?

American Composer—We compromised. The publisher agreed to leave out the "Oo, Oo."

In Andrew Carnegie's list of the world's greatest twenty men he forgot Orpheus, founder of many singing societies,

and Richard Wagner, father of the famous Siegfried Wagner.

Then, too, there is Franz Lehar, inventor of the "Merry Widow" hat.

And Chopin, who invented ragtime in his "Butterfly" study for piano. (Convince yourself).

And

LEONARD LIEBLING.

Max Jacobs' String Quartet Concerts.

The first of the three chamber music concerts, Hotel Astor, New York, by the Max Jacobs String Quartet, took place January 23, before an audience of large numbers, attentive and appreciative of the beautiful music so well played. Young men constitute the make-up of this quartet, each player an artist, capable of superior solo work, but each sinking his own individuality in the entity constituting the ensemble of the quartet. Their playing is, consequently, full of life, vigorous, enthusiastic, warm in expression, with plenty of technical spirit, calling from the audience applause such as operatic artists receive when they achieve dramatic climax.

Beethoven's quartet, op. 18, No. 2, had as leading features clean-cut rhythm; beauty of cello tone in the adagio (Mr. Skalmer); bright leading of the violin (Mr. Jacobs) in the scherzo, and a unity showing thorough rehearsal and intimate acquaintance with all that the young men played. These characteristics dominated Borodin's second quartet, an original work, of unusual harmonic and melodic make-up; there are strange rhythms and complexities which arrest interest at the outset, and from



THE MAX JACOBS STRING QUARTET.

that time on the listener finds ever new construction, and detail such as is given to few modern composers.

Pianist Hassell assisted in Schütt's duo for piano and violin, the suite of which begins with the reminiscent tones and swing associated with the "Toreador Song." The "Russian Rondo" commanded attention, and there was much beautiful and easily understood music throughout the lengthy work. The second concert is announced for Tuesday evening, January 23.

Alfred H. Hyatt Dead.

Alfred H. Hyatt, who wrote the lyrics for many songs, died at his home 19 Palace Gardens, Enfield, Middlesex, England, December 8, at the age of forty. The remains of the author were interred at Enfield, near London. The late Mr. Hyatt was a man much esteemed, and his premature death is mourned by a wide circle of musical and artistic people in England. It is reported that Mr. Hyatt suffered with consumption, although he was ill but a few weeks before he passed away.

A policeman found a negro, at 2 o'clock one morning, acting rather suspiciously in the neighborhood of some fine houses. "Here, you!" shouted the policeman. "What are you doing here?"

"Nothin'."

"Well, I think you are. Explain now or I'll pull you in."

"Boss," said the negro, "I ain't doin' nothin'! You see, I sings tenor in our church choir."

"Well, what's that got to do with your being here?"

"A heap, boss—a heap. I sings tenor in our church choir, an' th' man what sings bass is sick."

"Come along," said the policeman.

"Hol' on, boss—hol' on! Th' man what sings bass is sick an' I's gotter take his place in th' choir; so, singin' tenor as I does, I's out here catchin' cold so I kin sing bass."—Ladies' Home Journal.

The poet had just written, "Drink to me only with thine eyes."

"I am the originator of the individual drinking cup," he cried proudly.—New York Times.

MORE "COLOR AND MUSIC."

St. Louis, Mo., November 27, 1911.

To The Musical Courier:

Certain questions and statements contained in your comments on a recent letter on "Color and Music" are in great part the cause of this further outbreak on the same subject. Among other matters you said, for example: "From the musician's point of view, no evidence whatever has been shown that there is any connection between music and color." This may stand as a text for this letter and at the same time as the reason for not taking up other points, for "sufficient unto the day," etc.

If one takes a narrow view of the musician's intellectual capacity or requirements, then perhaps you are right. If, however, the musician's service to mankind overflows the boundaries of his art technic, and enters with all other human efforts into the great river of life, then such connection as you seem to doubt can be shown and even found to be of practical value in forming truer conceptions concerning his art.

There clings about this subject a cloud of obscurity, due primarily, it appears to me, to ambiguities concerning the meaning of the principal term employed. Thus a better understanding of what we really mean by "color," "music" and "relationship" will help to clear the air. For example, "color" may refer to so many different, though kindred ideas. There are the colors of the sky, of flowers, of insects, of birds, etc.; in another class, pigments and dyes and other colors of the industrial world. Then we may have in mind either a single hue, or a combination of such forming harmonies or contrasts, or it may be a scene or picture. One has, therefore, the right to know more definitely just what idea of "color" is the subject of comparison and relationship.

It is the same with such words as "music," "sounds" or "tones." These may refer to any one of many instruments, or to voices, heard singly or in combinations of many sorts, or maybe a phrase, or perhaps a whole composition. Hence we should also be told just what particular kind of tonal cause is spoken of as a basis of relationship.

To explain "relationship," when used in speaking of color and music, is to state the problem we are dealing with. It, too, is a very indefinite term that requires clear comprehension. Very often it seems to indicate merely a crude and impossible idea of literal resemblance of some kind, we know not what nor how, such as you so determinedly and justifiably have been combating. Would it not be more germane to the matter to hold that (apart from all scientific physical analogies between light and sound) the main point to note is that of the comparative effects of tones and colors as experienced by our consciousness? The relationship must be sought, then, in a traceable resemblance of the effects of each agency.

Let us also note that a reciprocal action, more important to the musician perhaps than any other, is involved in this question of "relationship." While we commonly speak of colors evoked by sound, we must remember that there is good ground for believing that sounds (i. e., whole tone pictures) are called forth in the musician by means of color-influence. We all know of musical works whose inspiration is attributed to a landscape, a sunset, or even a painted picture. Furthermore, we find this reciprocity borne out by the fact that painters have adopted many musical terms in the dialect of their art as a most convenient manner of reference to certain characteristics of painting.

Now, it appears that there is much truth in Goethe's observation that the various color and music analogies are subject to explanation offered by some higher law that lies behind them. Having searched long and without success in many places for this desired explanation, I trust I may be pardoned for my rashness in presenting an original suggestion. It is offered with much diffidence and with the hope that the sincerity of the inquiry will acquit the writer of such charges as being dogmatic or displaying cock-sureness. I find that owing to the great mass of useful material, mostly of so commonplace character as to be called trite, it seems as difficult to begin as it is to end a truly satisfactory discussion of this nature. But it will not be difficult, I believe, to show by well founded hypothesis (so universally verifiable by facts as to be permitted to claim the title of theory) that we are most powerfully influenced by what may be termed a light (color) influence, so subtly at work, that we accept the continuity of experience under it as a matter of course and without special comment. Let me say here that this light (color) principle does not imply any idea of resemblance between color and something not a color; but an idea of an instinct that acts in such manner as to make light (color) impressions and effects felt by us an ingrained matter of structural inevitableness or necessity. Formulating this I would say: Among the effects, direct and indirect, of the sun's incalculable influence upon all life on this earth, there are certain reactions shown by man's psychical nature which are intelligible only by means and in the forms of conceptions of an underlying light (color) principle. We are not here concerned with the various sub-divisions

of this principle, although we know it comprises effects of electricity, heat, chemistry, etc. For general purpose the term light (color) principle will suffice. If it can be successfully shown that this principle touches on all life and underlies all organic existence, I have no doubt you will not withhold your assent to the proposition that the musical domain is under its influence.

We are, without being specially conscious of the fact, immersed in our glistening, gleaming sea of air, surrounded always by ever varying colors, and are even less conscious most of the time of their reactive influence upon ourselves. Beginning with facts and experiences most familiar, we find that from the cradle to the end of life we are subject to light (color) influence. "All nature manifests itself by means of color to the sense of sight," says Goethe. This sense of sight is admittedly the most important of human senses. "The taste for color affects almost every object of human industry" is Grant Allen's opinion ("The Color Sense"). As to the importance of regarding color, there is much to say, though, as a rule, the average person thinks but very little on this matter. Ruskin wrote: "The fact is, none of us enough appreciate the nobleness and sacredness of color." From still another point of view the influence of color upon our lives is thus regarded by A. R. Wallace: "There is probably no one quality of natural objects from which we derive so much pure, intellectual enjoyment as from their color." It would be easy to multiply observations on this point many times, but lack of space forbids. Let us, however, consider what the absence of light and color would mean for us: "Darkness owes the greater part of its terror which it inspires to the fright of what is unknown and cannot be recognized" (Helmholtz, Popular Lectures). Further, the stimulating, the depressing and quieting effects of light and color, may receive only the scantest allusion in passing here.

Phototherapy, radium, x-ray and violet ray cures belong to the newest modern scientific efforts in the line of therapeutics. It may be in place here to mention that the psychological laboratories are investigating the color associations of the different human senses and so besides the color and music question there are such as gustatory and tactual color associations. We recognize this influence of which we are speaking in our daily conversation when we use such expressions as the "light of intelligence" and the "darkness of ignorance." We also have happiness related to the "sunshine of existence" and sorrow to "gloom"; we look at life as "rose colored," or if pessimistic, "darkly," with the intermediate stages "clouded" or "flaked with shadows."

Grant Allen in "The Color Sense" says: "The highest esthetic products of humanity form only the last link in a chain whose first link began with the selection of bright-hued blossoms." Here we have the color influence indicated not in the short lifetime of an individual, but of the whole race; running from the crude beginnings of primitive man to the present time.

The greatest imaginable stress must be placed upon the fact of the sun's influence upon our earth and all earthly vital existence. Dr. F. Crane has put an idea of this kind in one of his popularly worded talks: "Coal being but stored sunshine, an express train is but roaring sunshine; so brain and thought are sunshine; so is all passion, even worship. Turn off that light in the sky, and all motion would cease." It is not difficult to imagine how primitive man, from Mexico to Asia, in fact all over the earth, came to worship the sun as a god. That the sun-worshippers have left their ineradicable impressions upon their descendants can scarcely be doubted, as we find traces of sun and moon superstition today in civilized lands. Among the reactions thus caused by the power of the sun itself, we must enumerate the norms of religion, science, government and art. Let us glance at the facts by which this can be seen.

Prof. E. Vernon Arnold in his "Roman Stoicism" says: "From the relation of the heavenly bodies to the element of fire the Stoics drew the conclusion that they are animated, reasoning, self-determined and divine; in short, that they are gods." That the beginning of man's beliefs was thus made can hardly be doubted; modern biblical research even connects Moses, the law-giver and liberator of his people, with a sun-myth.

From computing the movements of heavenly bodies thus regarded as divinities, man's intellectual nature received great impetus in the development of mathematics, the mother of all science. The Chaldean sun-worshippers gave to the world apparently for all time the ideas of the Zodiac, the seven day week, the year of twelve months and the sixty minute and sixty second time divisions. The following extract from a new work by Dr. M. Jastrow ("Religious Belief in Babylonia and Assyria") is of special interest in this place: "The fundamental factor in astrology is the identification of the heavenly bodies with the chief gods of the Pantheon. The personification of the sun and moon as gods, using the term god in its widest sense, as the belief in the Supreme Power, supposed to

exercise a direct influence on man, comes within the scope of popular beliefs; but the further step involved in astrology, to wit, the identification of planets and fixed stars with the gods themselves, is beyond and above this scope, though this identification represents a logical extension of the thought which led to the presumption of sun and moon as gods. . . . This (Babylonian-Assyrian) astrology . . . exerting influence throughout the ancient world, adopted by the Greeks and welded to Greek modes of thought and views of life, was handed on from generation to generation through the Middle Ages down to the very threshold of modern science."

That earthly rulers obtained their patents of divinity by an imputed descent from these celestial rulers is well known; even today Eastern Asia supplies proof of this ancient belief. "The Egyptian Pharaohs were exalted into gods. To the Roman Caesars temples were built and divine honors paid. The Aztec and Peruvian Emperors the same. Even today, for the Russian peasant or the tribesman of Morocco the glamour of absolute deity surrounds the Czar or the Sultan." (Edward Carpenter, "The Art of Creation.")

Connected with primitive forms of creation and its ceremonies we find the sproutings of our arts of dancing, music and poetry, which in the crudest possible forms were, however, inspired no less by that same power that later in human history evoked in the enlightened Greek poet the "Hymn to Apollo" and in our time caused Algernon Swinburne to write his "Verses to the Sun." We may note with interest that Apollo was the god both of brightness and melody. Also that from the crude beginnings just alluded to we have inherited and preserved the rhythmic movement in the arts.

If the foregoing may be accepted as true, and we may in consequence trace back to sun-worshippers the first shoots of human religious feeling, science and art, then we may say further that this same primary cause really underlies and enkindles the inner illumination of man's mind, thus giving him his start on the road to ever higher spiritual and intellectual development.

Passing beyond the time-boundary of the beginning of the human race itself, we are told by modern biological research to look for light (color) influence at work upon the lowest organisms. Heliotropism is the name given to "the tendency of a plant or animal to respond to the stimulus of light, either positively or negatively." I am not a biologist or any other kind of "ologist," yet I must be permitted to adduce competent authorities and useful evidence receiving their support wherever found. So I quote from the French savant and philosopher, Henri Bergson ("Matter and Memory"), whose view is, I believe, fully in line with the ideas and researches of Prof. J. Loeb, of Columbia University, and other prominent biologists: "If we follow, step by step, the progress of external perception from the monera to the higher vertebrates, we find that living matter, even as a simple mass of protoplasm, is already irritable and contractile, that it is open to the influence of external stimulation, and answers to it by mechanical, physical and chemical reaction. . . . No doubt there is in the higher vertebrates a radical distinction between pure automatism, of which the seat is mainly in the spinal cord, and voluntary activity, which recognizes the intervention of the brain." Thus there seems nothing fanciful in the thought that the time is near at hand when a fuller and clearer appreciation of light and color influence upon life in general will be better understood. From the few points I have been permitted to adduce here, I believe it is certain that such an underlying principle as I have mentioned exerts its power.

Being governed by this principle to so great a degree, can man escape its influence when expressing his own nature? Let us turn to some of the evidence illustrating the indirect effects of this light (color) principle. As man can express only what he knows or has experienced, we should be able to trace the evidences of this influence throughout his expressive acts. Perhaps the most convincing evidence is furnished by the art of painting. Here the love of color, almost entirely for its own sake, is permitted to revel to the fullest limit, and the power of self-expression by this means has long ago reached the stage where words would fail. We should try to understand better the intense love of color possessed by the born painter, a matter to which the world generally gives but little care. Ruskin says on this point: "As I have said, the business of a painter is to paint. If he can color, he is a painter though he can do nothing else; if he cannot color, he is no painter, though he may do everything else."

From painting to speech is a step in the right order. The first makes pictures with colors themselves, imitating the objects of the outer world; the second paints mental pictures by means of spoken words, which thereby must take on what is generally accepted as color effects. The tendency on the part of human speech to make word-pictures is inevitable, especially if the modern idea is true that the human mind is a repository of images, pictures received from the outer world. If we consider metaphorical speech as the attempt to convey by means of words

these mental pictures to others, then the facts concerning the building up of language will bear out this thought.

Starting from a few lingual roots, not more than about five hundred (and our greatest dictionaries today contain about 250,000 words), according to philologists, the up-building of great tongues of past and present ages is due to the pre and suffixes supplied to these roots in part, but mainly through modification of the meanings of words or use of the metaphorical process. "Three-fourths of our language may be said to consist of worn-out metaphors." (Prof. A. H. Sayce.) "So every word we use comes to us colored from all its adventures in history, every phase of which has made at least a faint alteration." (G. K. Chesterton, "Blake.") "Metaphors, similes, hyperboles and personifications are the poet's colors." (H. Spencer.) "For me words have color, form, character. . . . They have tints, tones, personalities." (Lafcadio Hearn.) Dante speaks in "Vita Nuova" of "rettorico colore" or "rhetorical color."

A striking illustration, very much to the point here, is the following: Nothing, it seems to me, will better show how deeply fixed in human nature were the awe-inspiring impressions of the sun-god's power than the continuance and transference of the old terms, now combined with new significance of highest spiritual value. Thus we find in the Old Testament (Malachi 4:2): "But unto you that fear my name shall the sun of righteousness arise, with healing in his wings," and in the New Testament we find Jesus hailed as "The Light of the world." Let me add these references to the personification of light in ancient and modern hymnology, Greek and Christian:

"Hail, gladdening light, of his pure glory poured
Who is the immortal Father, heavenly blessed!"

"Lead, kindly light, amid the encircling gloom,
Lead thou me on."

We must note that our written or printed language is but an outcome of ancient picture-writing. This gave rise to symbols, most of which had but a distant resemblance to the thing for which they stood. This written language seems to be but another form of metaphors.

In this hurried survey of the subject, we can spare but a few moments for important points that should have extended time for study. Thus of the many forms of indirect evidence showing the truth of the principle for which we are contending we have time but for few. Who would expect to find that sculptural art would furnish another phase of indirect evidence? Pure sculpture, without artificial coloring, as was sometimes used? Yet no less a critic and authority than Walter Pater, writing of a certain effect of Italy's greatest exponent of this art, says: "This effect Michelangelo gains by leaving nearly all his sculpture in a puzzling sort of incompleteness, which suggests rather than realizes actual forms. . . . Many have wondered at that incompleteness. . . . Well! That incompleteness is Michelangelo's equivalent for color in sculpture, it is his way of etherealizing, or relieving its hard realism, and communicating to it breath, pulsation, the effort of life."

We now come to the most important point of this discussion. Aside from the words themselves we must consider the voice, as the instrument used and played upon by the Ego. Thus there is added another and a most magical quality to the intended word and we have all that is of the emotional added to the intellectual. The Ego itself, thus receiving and uttering, retains its identity during the process of converting impression into expression, which stand in relation to each other as the object to its reflection, and thus sound may be called the echo of light.

If this last is thought too bold a figure, permit me to refer you to the writers of long ago, who seemed to have instinctively understood the perfect identity of man's nature in the receiving and giving out of his impressions. Thus we find in Rev. 1:12: "I turned to see the voice which spake with me." Æschylus in "Prom. Vincit." 21:22 has: "The voice and the clash are seen." Sophocles in "Oed. Tyr." 187 has: "The Paean flashes." And in "Oed. Col.": "By the voice the blind beholdeth, the ears of the deaf are sightless." (Canon Farrar, "On Language.") "The Stoics . . . held that the natural relation between 'things' and the words that express them can frequently be determined by etymology; for instance, voice (phoné) is the 'mind's lamp' (phos nou)." (E. V. Arnold's "Roman Stoicism.")

We further find that the feeling which accompanies the thought is indicated by voice intonation. The infinite variety of the emotions, causing an equal number of voice changes, may rightly be called the "colorings" of the voice when we bear in mind the idea of mental pictures which are to be expressed.

"Every vowel, every consonant, every combination of letters in a syllable, every shade of pronunciation, is simply a difference of tone color made by the almost instantaneous changes which the muscles of the mouth and throat can effect in the buccal cavity. It is this facility in the production of tone colors which gives the human vocal apparatus prominence as a speech instrument." (Sidney

Lanier.) In an address to students R. Mansfield said: "Think of your voice as a color and as you paint your picture, the character you are painting, the scene you are portraying, mix your colors." The Chinese language offers a wonderful exemplification of the many different significances that can be given to one word by a great variety of voice inflections.

If I have made my point in regard to showing how the voice inflections in the ordinary and in the dramatic spheres may be truly said to be "colored," then the application of this idea to the musical sphere should not be an impossible operation. We may without hesitation accept Wagner's dictum upon the voice: "The human voice is the foundation of all music." Elsewhere he says: "Whatever the development of the art, whatever the boldest combinations, or the most brilliant execution of virtuosi in the end they must always return to the standard set by vocal music."

This citation fully and fortunately fills out my argument and thus saves time and space in further elucidation. I would in closing quote a few interesting and confirmatory lines that have just been published by no less an authority than Ernest Newman, who has the following remarks in his recent article on the Liszt centenary: "From the beginning Liszt had the clearest sense that music not only can but ought to take as its point of departure poetic or pictorial ideas, or the events and phenomena of life itself. He knew, what so few musical estheticians seem to know, that human psychology is all of a piece, that our poetic, pictorial and musical faculties are not shut off from each other in impression-tight compartments, but that each is communicating every moment with the others. In himself they always carried on a remarkably free intercourse. We can see this in his prose writings, where music is perpetually flashing cognate preceptions of line and color and speech across his brain, so that he can hardly discuss one part without correlating it with the creations of another."

Reasons could be piled on reasons showing how true is the explanation I have but attempted to suggest as the cause of our color associations. Built far above on heights, over many strata of human stages of development, modern music appears as an inexplicable and almost miraculous phenomenon and problem. May not the veil covering some of its secrets be slightly lifted by means of the light (color) principle?

Sincerely yours,

I. L. SCHÖEN.

Harold Bauer Says Americans Love Music.

"I believe that more people go to the concert hall purely for the love of music in America than in any other country," declared Harold Bauer in a recent interview, "consequently I would rather play in America than in Europe or South America. But in the latter country there are many pleasing features. I make the trip there for two months in the two cities of Sao Paulo and Rio Janeiro, playing about six times in each city. I like it better than Argentine. Say what you will, things are more commercial at Buenos Ayres. It is popularly supposed that conditions there are similar to those in the United States. People have wealth and are supposed to be reaching out for culture. That's true of the Yankee. Money and business in the Argentine. In Brazil there is remaining the culture of the Old World. And it tells. They've been attending concerts for centuries and they know what is what."

Kinney's New Responsibilities.

E. B. Kinney, formerly organist and choirmaster of St. George's P. E. Church, recently received appointment in the same capacity at the Metropolitan Temple, Fourteenth street and Seventh avenue, New York. Here he has a chorus of large size, and an excellent organ, the gift of Andrew Carnegie. The instrument is at one end of the church, the choir at the other; notwithstanding, organist Kinney produces remarkable results, due to his large experience and knowledge of choral forces. He also gives frequent organ recitals at the Temple. A recent unexpected guest was Colonel Roosevelt. Kinney's opera was produced not long ago at Port Chester, 200 of the elite interested in it, making it a fine success. As a voice specialist Mr. Kinney is very busy, giving some seventy-five weekly lessons nowadays.

Julian Edwards Memorial Concert.

The memorial concert to the late Julian Edwards, which was given at Rumford Hall, New York City, on the afternoon of December 17, included the following songs of Julian Edwards: "To a Faded Rose," "Queen of the Night," "The Broken Heart," "Sweet Thoughts of Home," "The Birds are Gaily Singing," "Some Sweet Day." There was also a quintet for strings written in memory of Julian Edwards by his friend Herman Perlet. The Schumann String Quintet was also played in honor of Mr. Edwards' memory, because this was his favorite chamber composition. The entire arrangements were under the auspices of Mrs. Julian Edwards.

Grand Opera in New York

METROPOLITAN OPERA HOUSE.

"Le Lac de Cygnes," December 19.

Tchaikovsky's ballet is not one of his best works, and with the exception of some pretty cello solos and a waltz or two the score shows the Russian master in an uninspired mood. However, the dancing combination of Mikail Mordkin, Alexander Volinine and Katrina Geltzer, with their nimble and attractive terpsichorean ministrations, made up to the eye what the ear had missed in the music. It was a dancing feast, beautifully staged and costumed with rare taste, and the entertainment scored a tremendous success.

"Lobetanz," December 20.

A performance familiar in every aspect was the one given last Wednesday evening of Thuille's Wagnerian opera with ultra-modern trimmings. Enough has been gleaned from the repeated hearings of the opera in New York this winter to realize that it is a work of ordinary musical merit, but not without a certain charm of harmony, which, aided by the pictorial attractiveness of the scenery, the poetical appeal of the story, and the general excellence of the cast which presents the work, has made Thuille's work a success here.

Hermann Jadlowker finds his best role in Lobetanz. Madame Galski has very little to do, but does that little well. William Hinshaw is a commanding figure as the King and sings and acts like a true artist. Lenora Sparkes, Anna Case and Basil Ruysdael, in fragmentary roles, are satisfactory to the eye and to the ear. Indeed, the last named artist figures in a double part, thereby displaying his versatility and large artistic accomplishment. Lambert Murphy appears for a few moments only, but makes a distinctive impression with his lovely voice and the polished manner in which he uses it.

"The Russian Wedding," a ballet in which Mikail Mordkin and Katrina Geltzer were the chief dancers, followed "Lobetanz," and made a pleasing impression with its attractive music, gathered together from various Russian composers, and with its artistic groupings and dance arrangements. The management of this ballet aggregation is to be congratulated on its tasteful scenic equipments, costuming, and the careful selection of its artists.

"Tosca," December 21.

Every dramatic soprano on the operatic stage regards it her inalienable right to be heard, sooner or later, in the role of Floria Tosca. During the past dozen years, at the Metropolitan Opera House, Milka Ternina, Emma Eames, Johanna Galski, Olive Fremstad, Lina Cavalieri and Geraldine Farrar have appeared as the Roman singer in the melodrama of Victorien Sardou. Madame Fremstad had been billed to sing in the performance Thursday evening of last week and her indisposition gave Emmy Destinn the opportunity to show New Yorkers her version of Tosca. What is the motive back of this prima donna's craving to sing the part of Tosca? Is it the desire to essay the role of a real singer on the stage? Is it the privilege of committing a murder in the presence of the audience? Is it the shooting of Mario, or the final suicide of the heroine? Whatever it is, all the dramatic sopranos desire to sing Tosca, and the various portrayals have tended to confuse the public mind as to the type of woman Tosca really was. The Sardou opinion had it, as seen in Sarah Bernhardt's portrayal, that the Roman singer was well born, aristocratic in appearance, imperious, jealous, capricious, brave and beautiful. It is presumed that she was supposed to have a voice to match. In the play she is a woman in the full maturity of her years, confessing to thirty-eight summers and winters.

Some of the Toscas seen in New York were radiantly beautiful; some sang in the music gloriously, and some moved us by their histrionic characterizations. These reflections were recalled when Miss Farrar, two years ago, asserted that her time had come to sing Tosca. Naturally her ideas conflicted sadly with the standard set by her predecessors. Now it is a new Tosca who is under review.

In the first place, Madame Destinn shocked the house by the manner in which she dressed the part. The time of "Tosca" is the month of June, 1800. Last Thursday evening Madame Destinn wore a gown of the present day style (the women in the chorus had on Empire robes and bonnets of the period) and a topheavy hat of the sort affected by Broadway soubrettes. Her scene with the painter in the chapel of the church indicated that this prima donna did not comprehend the dramatic situation. She acted the episode with the peasant touch of a Santuzza, and used her arms at times as though she were

kneading bread. No amount of good singing could atone for such an utter lack of dramatic comprehension. Therefore, despite the splendid singing of Caruso, as the painter, the marvelous art of Amato (Scarpia), the wonderful conducting of Toscanini, and the lavish setting, the first act of "Tosca" had moments that were tiresome.

In the second act Madame Destinn carried out her modern scheme in dress; she wore a bright green satin gown loaded with trimming, like a nouveau riche, and like a nouveau riche the prima donna was unequal to handling her train. On account of the awkward gestures and walk of Madame Destinn it was hard to take the tragic scenes of the second act seriously. The soprano was very intense, but suggested the troubles of a Hausfrau rather than the heart anguish of a grand lady stirred to her very soul. The honors of the second act were earned by Amato, whose Scarpia proved as finely chiseled as a cameo. What a joy actually to hear some singing in this part, which at the Metropolitan is generally recited by a



HEINRICH HENSEL AS LOHENGRIN.

Scarpia with a worn out voice. Madame Destinn's singing of "Vissi d'arte" showed her to be somewhat at a loss to control her breath—and no wonder after the fearful contortions which she went through in the previous moments with Mario and then with Scarpia. There was no repose, no light and shade, none of the finished dramatic technique which has lifted the role of Tosca to a plane of significance it would never have had if great actresses had not first made it known to the world.

In the last act Caruso's beautiful singing of "E lucevan le stelle" was the crowning feature. Mario is one of the great tenor's best roles and last Thursday night he was forceful and compelling in all that he did. Some persons were convulsed when one of the soldiers sent to apprehend Tosca arrived ahead of his cue. She had to push him away as she climbed up the short steps to take her final leap in the space below. Who will be the next Tosca at the Metropolitan? All the dramatic sopranos of the company except Morena have sung it in New York.

It is all a strange spectacle to watch the fashionable women in the parterre as they sit demurely by and witness the horrible things which are suggested in "Tosca." Some of these same gentle ladies used their august influence to prohibit performances of "Salome" after the premiere of the Richard Strauss opera some years ago. Yet, they sit by and view without any seeming tremors a brutal torture scene, a woman fighting for her honor, a murderous stabbing, followed in the third act by an execution, and lastly a suicide. All the while sensitive ears are offended by the vulgar puerilities of the Puccini score. No one objects to repulsive situations in an operatic production if the music be truly grand, but "Tosca," with its third rate drama and fourth rate music is not for an instant to be tolerated, and certainly not to be compared

with "Salome," a masterpiece of real historical, musical and literary value.

In all the operatic works sung for this generation there are no viler, more brutal and more shocking situations than those depicted in the second act of "Tosca."

"Lohengrin," December 22

Overshadowing everything else in the "Lohengrin" production of Friday evening was the debut of the new German tenor, Heinrich Hensel, who had come here heralded as one of the best of the younger school of Teutonic singers and as an artist equipped in every requirement of the Wagnerian school of vocalism. It did not take the newcomer long to establish the fact that he is fully entitled to the brilliant reputation which had preceded him. His first entrance, made with the very difficult invocation to the swan, which has to be sung without the usual staunch Wagnerian orchestral support, showed him to be an artist of exceptional resource, for, in spite of very evident nervousness, his tone production remained steady, and he invested the short episode with a large variety of nuances in tone and delivery. A peculiarly trying moment followed immediately after, for Hensel never had laid eyes upon Madame Galski, who was singing the part of Elsa, and he had to pick her out from among the bevy of white robed maidens who surrounded her. Fortunately she stepped forward from out of the throng and thus aided Lohengrin in his endeavor. Of course, this was due to the fact that no rehearsals had taken place, a most reprehensible omission on the part of the Opera management, for it might have led to dire consequences if the tenor had not possessed sufficient routine and intelligence to help himself in this singular predicament. As it was, there were many moments when the dramatic part of the performance suffered, owing to the inability of the tenor and the prima donna to guess, each one, what the other intended to do next in the way of action.

Hensel's Lohengrin exhibits the chief poetical and dramatic characteristics of the role as they have been made familiar to us by the best exponents of the part, but it can be set down in all moderation and truth that New York never has seen a Lohengrin equal to this one in point of vocal charm, keen dramatic perception, and convincing sincerity in every tone and every gesture of the impersonation. No other German tenor of recent years equals him in any of those features. Commanding in figure and authoritative in presence and bearing, he dominated the stage during every moment of his participation in the theatrical pictures. Particularly impressive were his first meeting with Elsa, the combat with Telramund, and the beginning of the church scene. In the love episodes of the second act, his voice had a melting quality that reached all hearts, and it inspired Madame Galski to such singing as she has seldom done before, with the result that the duet was one of the finest vocal experiences in the Wagnerian annals of our opera house.

Lohengrin's narrative near the end of the opera aroused a demonstration of enthusiasm which would have broken out into spontaneous applause and shouts of "bravo" if the opera had been an Italian instead of a German one. Suffice it to say that after each curtain fall the newcomer was called forth with tremendous enthusiasm, and the audience left no doubt of its feeling toward the best German tenor this town has heard for many a decade.

Hermann Weil gave his customary strenuous Telramund impersonation, while Margarete Matzenauer lent authority and dramatic stress to the role of Ortrud.

William Hinshaw was a dignified and vocally impressive representative of the part of the Herald, and in his various scenes gave real delight with his resonant voice and the refined manner in which he employed it.

Alfred Hertz's conducting was uncommonly bad, and the entire first act was filled with moments so ragged that at times one feared for the safety of the ensemble. The finale of the first act represented chaos. Later in the evening the conductor's grip on the performance seemed to become stronger, but it was by no means one of his best seances with the baton.

"Boheme," December 23 (Matinee).

Puccini's saccharine opera has not yet attracted the attention of the Sugar Trust in America. Perhaps this is due to the fact that the Milan Monopoly owns the opera. It would be interesting to experience a conflict between these two great corporations. Personally we think that the Milan Monopoly would succeed in preventing the Sugar Trust from extracting any of the fulsome sweetness out of the "Boheme" score. The easy melodies and pretty jingles which the public seems to like in this work were sung very well by Hermann Jadlowker. Geraldine Farrar, as Mimi, wore better clothes than that personage probably was able to afford.

Andrea de Seguroia stood out from the rest of the cast as Colline, and displayed the finish in acting and beauty of vocalism which mark all his endeavors at the Metropolitan Opera House.

Bella Alten was the Musetta, and put a great deal of vivacity and vocal fluency into the part. Her singing of

the waltz was one of the features of the afternoon and aroused deserved enthusiasm. Madame Alten is an artist who improves with each appearance, and her concert work in America has shown that her musical horizon reaches far beyond the opera repertory.

Ballet divertissements, in which the members of the Russian Imperial Ballet took part, wound up the afternoon in festive style and showed New Yorkers to what a high degree a civilized form of art can be developed in a country which the rest of the world regards as only half civilized.

"Cavalleria" and "Pagliacci," December 23 (Evening).

A performance for charity was the Saturday evening double bill, and therefore critical comment is not necessary. In the Mascagni opera Riccardo Martin gave a fine performance as Turiddu. He sang with unwonted fervor and effectiveness. Dinah Gilly, as always, was an intense and tuneful Alfio.

Alma Gluck delighted the eye as Nedda in "Pagliacci" and wooed the ear with her sweet voice, limpid tonal utterance and refined phrasing.

Caruso as Canio sang his one great song with all his heart and soul and voice and aroused a tumult of applause.

Pasquale Amato showed the audience that the role of Tonio can be sung, an accomplishment which Antonio Scotti failed to achieve whenever he did the part. The Amato dramatic conception has a virility and intelligent purpose which the former bearer of the role neglected to perceive therein.

"Hansel and Gretel" December 25 (Matinee).

A Christmas Day matinee at popular prices gathered together an audience made up mostly of children, who enjoyed hugely the familiar comic antics of Albert Reiss and Otto Goritz, and the pretty singing and dainty comedy acting of Belle Alten and Marie Mattfeld. In a small role Anna Case's lovely voice was heard to advantage. Alfred Hertz conducted with much ado.

"Orfeo ed Euridice," December 25.

OrfeoMargarete Matzenauer
EuridiceJohanna Gadski
AmoreLenora Sparkes
Un Ombra FeliceAlma Gluck
Conductor, Arturo Toscanini.

It was a happy idea to choose Christmas night for the season's first performance of "Orfeo ed Euridice," as the Italian version of Gluck's lovely opera is entitled. During the Yuletide festivities jaded minds most welcome any music that serves to dim their recollections of "Tosca," "Butterfly" and "Girl of the Golden West." Among the works in the repertory of the Metropolitan Opera House which have an educational value Gluck's "Orfeo" ranks with the few masterpieces. If New Yorkers cannot have Mozart productions they should feel grateful to hear some other classic once in a while. Then, too, Monday night of this week the public curiosity was aroused over the prospect of witnessing a new presentation of the legendary Greek hero.

"Orfeo" was revived at the Metropolitan several years ago in order to allow Marie Delna to sing in America a role for which she is celebrated in France. When Madame Delna returned to Paris, the American, Louise Homer, claimed the solo right to the part in the Metropolitan Opera Company. Homer's temporary retirement brought a third Orfeo in the appearance of Margarete Matzenauer, who, although her name is German, declares she is a Hungarian. As one star differeth from another in size and glory, so the three Orfeos seen in New York in recent years offer a wide contrast. Madame Delna's portrayal often made her audience forget that she was a woman. Her massive head and features suggested the masculine ideal, and when she expressed grief over the loss of her beautiful mate, her tones were without the quivering peevishness of the Homer impersonation. While Madame Matzenauer did not efface memories of Delna, she outranked Homer by her splendid delineation of the classic character which has inspired poets for many centuries. If Madame Matzenauer sang Wagner with the ease and control which she displayed Monday night in Gluck's opera what a revelation she would be. Very likely the suavity and charm of her singing were in a measure due to the wizard hand of Toscanini. Almost all the singers feel that he and she must shout when Hertz swings the baton. But it is vastly different with the Italian conductor at the helm.

Madame Matzenauer looked every inch a man. Madame Gadski, the Euridice of the night, is a woman of good height, yet Matzenauer towered over the soprano. Like most singers trained in Germany, Matzenauer's dressing of the role was according to tradition and not in the style of the American contralto, whose aim evidently is to look as handsome as possible. The purple cloak which draped Matzenauer's form, not only gave an idea of quiet,

but it added a touch of modesty which is always admirable in a stage production.

The suave harmonies of Gluck's score and the beautiful melodies cast a spell of musical contentment over the auditorium, in which there were many strange faces. Hundreds of the regular Monday night subscribers were conspicuous by their absence, the lack of sensational appeal in "Orfeo" apparently being too much for them. Madame Matzenauer, in beautifully colored tones, did the opening laments at the tomb of Euridice. The singing of the choruses in this act was exquisite; never has a body of singers in New York displayed such lovely nuance and tone; one hardly realized that the voices belonged to an opera house ensemble. The opening line, "Ah! if in this tranquil grove," exerted all the potent influence that one might expect from such a hallowed scene. Orfeo's first stanza, "Yon laments," revealed Matzenauer's rich lower tones. Her appeal to the gods was delivered without any melodramatic exaggerations. At the close of the first act the contralto copied her American colleague and sang the "Alceste" air by Gluck, "Divinités du Styx." While this interpolation may add something to the dramatic effectiveness, it mars the serenity of the "Orfeo" music.

Madame Gadski's Euridice is hardly one of her best roles. Last Monday the soprano's tones lacked some of their usual opulence, but she sang the music with taste, especially those lines in which she begs Orfeo to bestow the fatal glance.

The climax of the opening scene in the final act was Madame Matzenauer's singing of the familiar air, "Che faro senza Euridice."

Miss Sparkes as Love was charming; Alma Gluck again, as the Happy Shade, stirred the house by her grace, beauty of voice and admirable method of singing in the one air she has, "This Lawn, Always Green." Madame Gluck's singing of the number, and the ballade of the Happy Shades in the third act, came close to being ideal specimens of vocal art. All in all the presentation of Gluck's "Orfeo ed Euridice," on the Metropolitan Opera House stage, is one of the crowning triumphs of Gatti-Casazza's reign.

Praise must be given in abundant measure to Toscanini and the orchestra for the superb performance. No wonder Signor Gatti-Casazza forgot about Christmas and about his opera troubles as he stood enraptured during the second and third acts near the south aisle behind the orchestra circle. The director general has a box for his private use, but he seems to prefer mingling with the music lovers who stand up during an entire performance. Amato was another standee on Christmas night. After the opera members of the Russian Imperial Ballet, with the stars Mordkin and Beltzer, danced selections by Glazounow, Chopin, Grieg, Saint-Saëns, Rubinstein, Gluck, Czibulka and Liszt, and delighted the audience with their skill, grace and verve. Podesti conducted for the dancing.

Namara Toye Due January 5.

Namara Toye, the young soprano who has sung for the elite in Paris, will arrive in this country January 5 on the



NAMARA TOYE.

steamer Lusitania. The singer is to tour the United States under the management of R. E. Johnston. She is to make her New York debut with the Russian Symphony Society at Carnegie Hall, Saturday evening, February 10, and will

sing again with the society Sunday afternoon, February 11, in the same hall.

Boxes for these concerts have already been purchased by Mrs. William K. Vanderbilt, Mrs. Philip Lydig, Mrs. Ogden Mills, Mrs. Otto Kahn, Mrs. C. B. Alexander, Mrs. C. P. Huntington, Mrs. Robert Goellet, Mrs. Lawrence Townsend, Mrs. E. R. Thomas, Mrs. Frank Griswold, Mrs. Frederick Vanderbilt, Mrs. Orne Wilson, Mrs. E. H. Gury, Mrs. William Sloane, Mrs. James Speyer, Mrs. Archer Huntington, Mrs. Edward Berwind, Mrs. Peter Gerry, Mrs. Cooper Hewitt, and Clarence Mackay.

During the month of January Miss Toye has been engaged for private soirées in New York and Washington.

After her debut at Carnegie Hall on February 10, she will appear at the Rubinstein Club, and the Mozart Club of New York, and will have recitals in Buffalo, Toronto, Detroit, Grand Rapids, Chicago, Baltimore, Washington, Jersey City, and other places.

When Should One Begin Study of Vocal Music?

To The Musical Courier:

This question is often asked, but all do not give the same answer. Some say ten, others put the age even later. Few advise training a child's voice, but experience has taught us that the earlier the child is trained the better.

Children use their voices anyway, and unless properly trained they grow worse. In the larger churches of New York small children are trained every day with only good results. A child has to learn to talk and to walk, but if left to themselves most children will pitch their little voices into some kind of a tune.

Child study teaches that if the child were not taught to talk or walk, he would do neither. Remember, if you can, how long it took you to teach your baby its first words and how many falls it got in trying to take its first steps. Singing is more natural than either talking or walking, and if you had spent the same amount of time in teaching your baby how to sing he would be singing just as well, or better, than he talks.

The child's voice is naturally placed until he is nine or ten years old, when his larynx increases and an extra "something" is required to preserve the pure tones of infancy. This "something" we call placing, or focusing the tone to the lips so that there will be nothing throaty or harsh about it. Placing is bringing the tone to the lips just as it forms itself there naturally in childhood. This takes all the strain from the throat, relieving it from irritation caused by the breath falling back into the throat. Correct singing is a healthful exercise and strengthens the lungs and throat greatly.

Children are allowed to sing in school. Then why should they not be allowed private lessons from a reputable vocal teacher? By all means begin the child's vocal music with his first lessons in the kindergarten; then when he graduates in other branches he will be ready to graduate in music. Don't wait till he has formed such fixed habitual faults that it will take years to overcome them. Patti began her vocal lessons at four years of age. Jenny Lind was also discovered when but a little child singing to her cat, and her training commenced then. Many great singers began their lessons while they were yet infants.

It is claimed that if children sing at too early an age their voices will be ruined. The teacher who would injure the child's voice is unfit to teach the adult, and herein lies the danger. Parents are not able to discriminate between teachers, and unless the teacher understands the work he will injure a voice instead of benefiting it.

No doctor would be allowed to practice without a license and so it should be with vocal teachers. Many pupils get their first vocal death note in studios. I know a poor woman who, on her deathbed, attributed her miserable throat to a certain vocal teacher, and I, myself, suffered agonies from incorrect vocal training. But correct instruction affected a cure that doctors had pronounced incurable. Correct vocalization, combined with deep breathing, is a specific for all throat diseases and consumption.

The Chinese claim that music existed 3,000 years B. C., but carvings on instruments that existed long before that time have been found. Going back to the oldest book in the world, Job (which is even older than the ancient Hindoo Vidas), we hear him say: "Where wert thou, oh, man, when the morning stars sang together at the laying of the corner stone of the earth?" Here we have scriptural authority that vocal music had already existed before the creation of the earth.

We are told that even savages attempt to express themselves in music, preferably in vocal music. Music seems to be a part of man's nature by which he expresses thoughts that otherwise would never be revealed.

Then, why deny your child the cultivation of the only thing that seems to be natural to him? Every one who is not dumb may be taught to sing artistically. It is never too soon nor too late to begin. The writer has taught infants, and both men and women from forty to seventy-four years of age, and they sang pleasingly and artistically.

Not everyone may become an artist, but all may be taught to sing artistically. IDA HAGGERTY-SNELL.

Grand Opera in Chicago

"Il Segreto di Susanna" and "Le Jongleur de Notre Dame," December 18.

Wolf-Ferrari's intermezzo in one act which was followed by Massenet's "Le Jongleur de Notre Dame" brought another sold out house to the Auditorium last Monday evening. The cast in "The Secret of Suzanne" was made up of Sammarco as the Count, Carolina White as the Countess and Francesco Daddi as Sante. Carolina White, at her best, sang the delicious music gloriously and was ably supported by Sammarco.

In the "Jongleur" Mary Garden proved again to be the bright star of the evening. Her success was stupendous. Hector Dufranne, Gustave Huberdeau, Henri Scott and Nicolay rounded up an excellent cast. Campanini conducted.

"Quo Vadis," December 19.

Jean Nougues' spectacular opera had its premiere in Chicago last Tuesday evening before an audience of large dimensions. The American premiere of "Quo Vadis" was in Philadelphia, Saturday evening, March 23 last. Philadelphia's cast was not like the one presented at the Auditorium. Alice Zepilli, heard last year as Lygia, was given the part of Eunice, created at Nice and in Philadelphia by Lillian Grenville. Poppaea, the Empress, was sung by Marta Wittkowska, who replaced Madame de Cisneros. Petronius was Whitehill, instead of Renaud, and Scott replaced Arimondi as Nero, the Emperor. In the issue of March 29, 1911, the reviewer of THE MUSICAL COURIER gave a long analysis of the work, and as that reviewer is known as an author, his analysis was most complete. Of the music he said: "The composer felt that music could not dominate such a broadly drawn literary plan as that of 'Quo Vadis,' and in consequence he very wisely decided to attempt no specific characterization in his score, but to make it more or less 'incidental,' content for the most part to illustrate and accompany rather than to express directly or delineate minutely. As a general thing, French composers, when they are melodious, are said to resemble Massenet, and when they are not melodious the comparison makes them like Debussy. In Nougues' case neither fits. He is melodious in set forms at times, at others adopts the free modulatory and merely descriptive style of the ultra modern, and yet again varies his method to the arioso manner of lyric composition. He usually finds the appropriate tonal idiom for the things he is called upon to say musically, and through the variety and cosmopolitanism of his orchestral resources proves himself to be a close student of instrumental effects, ranging from ancient models to the very newest examples in that field.

"Eunice's exhortation to Venus, all of Petronius' numbers, Vinicius' description of his meeting with Lygia, that couple's scene in the prison, and the finales of the first and last acts, are especially sympathetic musical moments, revealing refined conception, flowing fancy, and power to sustain the lyrical mood consistently and compellingly. The most impressive dramatic episodes in the score are Eunice's revolt at following Vinicius as a slave, Chilo's scene in which he discovers the secret of the Christians, Poppaea's intermezzo with Petronius, and the stressful moments of the conflagration, Chilo's punishment and the quarrel scene in the arena. Nougues' weakest measures occur during Ursus' fight with the bull, where the score suggests but little of the ferocity of that battle and the varied emotions of the chief onlookers; the hymned devotions of the Christians, which are conventional ecclesiastical chants, and the various entrances of Nero, situations that Meyerbeer or Verdi would have made musically memorable.

Zepilli and Wittkowska were lovely to look upon. Zepilli's singing of Eunice was highly satisfactory, her acting was superb and her presentation praiseworthy in every respect. Wittkowska voiced her part with much skill and brought the small role to a prominent position. Maggie Teyte as Lygia proved to be the weak spot in the performance. Her voice is thick, uneven, and showed the result of bad training. The same defects that are to be found in all the pupils of a teacher residing in Paris are manifested in the poor delivery of this singer. Historically Miss Teyte appears more like an amateur than a professional operatic artist. She has only two gestures which express her feeling and these gestures suggests a woman diving or swimming. She has many faulty tones, her enunciation of the French is good, yet all in all the Lygia of Zepilli was far superior to the one presented by the Irish-French girl. Miss Teyte, however, proved a resplendent beauty and her appearance on the stage is always lovely to the eye. Clarence Whitehill's Petronius was historically an admirable piece of work. His splendid physique gave to his part a realistic touch and his singing was all that could be desired. Gustave Huberdeau

was a vigorous Peter and sang, as always, with great beauty. Henri Scott, the Nero, had few opportunities, yet he made each one count, and came in for a large part in the success of the production. Charles Dalmore repeated his remarkable creation of Vinicius. The other parts were in capable hands. The silent parts of Ursus and Croton were taken by amateurs, and our confreres of the daily press inform us that one of the gladiators was a manufacturer by vocation and the other an actor. The daily press critics know the exact weight of "Mr. Ursus," as well as the height of those two gentlemen, who, they say, did their parts acceptably. The Chicago management presented a gorgeous scenic display, and seldom, if ever, has an opera been so richly costumed, and Andreas Dippel and Stage Manager Fernand Almanz are to be congratulated upon the magnificent pageant and the remarkable pictures which made "Quo Vadis" one of the triumphs of the Dippel regime in Chicago. Marcel Charlier, a young French conductor, was given the baton instead of Campanini. Mr. Charlier did not bring out all the beauties of the score. He allowed his brasses to run away from him, and therefore in many instances the voices of the singers were completely drowned under the dynamic tempest.

One of the Chicago critics confidentially informed us during an intermission that Mr. Dippel has the English rights of "Quo Vadis." Leonard Lieblich in THE MUSICAL COURIER of March 29, 1911, wrote as follows: "After the performance a statement was given out to the effect that 'Quo Vadis,' in English translation, is to be presented next season by Werba & Luescher in conjunction with Mr. Dippel, the tour to begin early in the fall and the scenery to be the same as that used at the Philadelphia premiere."

"Le Nozze di Figaro," December 20.

White, Zepilli, Huberdeau and Sammarco scored again last Wednesday at the Auditorium in Mozart's opera. Campanini conducted.

"Die Walküre," December 21.

The first performance of a Wagnerian opera by the Chicago Grand Opera Company, which, since its inauguration a year ago, had produced only French and Italian operas, brought to the Auditorium Theater a sold out house last Thursday evening, December 21, when "Walküre" was given with the appended cast:

Sieglinde	Jane Osborne-Hannah
Fricka	Ernestine Schumann-Heink
Brünnhilde	Minnie Saltzman-Stevens
Sigmund	Charles Dalmore
Hunding	Henri Scott
Wotan	Clarence Whitehill
Ortlinde	Alice Eversman
Waltraute	Marta Wittkowska
Schwarte	Giuseppina Giaconia
Helmwig	Jenny Dufau
Siegfrune	Marie Cavan
Grimgerde	Frances Ingram
Rossweisse	Charlotte Guernsey
Gerhilde	Rachel Freese-Green

The ensemble of the performance was the best thing done by the Chicago Grand Opera Company, not only this season but as well during the season 1910-11. Words of praise are in order, first of all for Andreas Dippel, general manager of the organization, Alfred Szendrei, the genial Wagnerian conductor, and Fernand Almanz, stage manager. To make the performance a galaxy one Dippel entrusted the part of Fricka to Madame Schumann-Heink, the best Wagnerian contralto of the last score of years, and her presence as "guest" was most fortunate since it gave enthusiasm to the other singers. Madame Schumann-Heink had not been heard here in opera in the last six years and her return as an operatic star was made the occasion of a tremendous ovation. The famous singer was in glorious voice and it is to be hoped that she will be called upon often to appear on our operatic stage. Jane Osborne-Hannah's Sieglinde is known to Chicagoans, yet never had she been heard to such good advantage as last Thursday evening. She rose to the heights of a star of first magnitude. Her singing was exceptionally good and hers was one of the real successes of the evening. In Wagnerian roles this artist is perfection, and historically she was excellent. Minnie Saltzman-Stevens, a Bloomington (Ill.) girl, made her first appearance as Brünnhilde. The young singer had a most successful debut, yet when recalling Brünnhildes heard on our stage, such as Terina, Nordica and Gadski, the Bloomington girl's singing does not appear near perfection. Her main deficiency seems to be improper hearing, since on several occasions she was off pitch, and this was especially noticeable in "The Ho yo to ho." The soprano acted well and completely captivated her audience. A large congregation from Bloomington having come to Chicago especially for the occasion, showed their delight for the native girl by

vociferous applause and shouts of "bravo." Charlotte Guernsey made her Chicago debut as Rossweisse, and though the part is small there was enough in it for Miss Guernsey to disclose a voice of large compass, well placed and admirably used. This artist's appearances will be watched closely, for she is bound to be a big factor in German productions. Marta Wittkowska, the young contralto, who has already attained a place among the foremost contraltos heard here, deepened the splendid impression by her singing of Waltraute. She is the coming Schumann-Heink, and with more experience no doubt this prediction will be fulfilled by this wonderful contralto. She was a pillar of strength, and with Miss Guernsey the only singers among the Walküres whose voice could dominate the orchestra. Charles Dalmore was the Sigmund, and a remarkable one in every respect. Though a Frenchman, Dalmore's singing of Wagnerian roles is far superior to anything heard here in the last ten years from Teutonic tenors. His enunciation is pure, his delivery clean cut, and he sings the Wagner music instead of barking it as we have been accustomed to hear it here. The management should be proud to have such an artist as Dalmore, whose versatility is equaled only by his talent. Clarence Whitehill as Wotan made one of the great hits of the season. He is the Wotan par excellence, physically and vocally, and the American baritone ranks first among the Wotans heard here. He is an artist in the best sense of the word and he imbued his role with majesty and dignity, and sang the music with telling effect. Henri Scott's Hunding was up to the standard of the evening, therefore his presentation was capital. The orchestra, under the directorship of Alfred Szendrei, gave a wonderful reading of the score. The tone was colored with innumerable shades, the melodies were brought out beautifully, and the young conductor showed his experience, his tempi being perfect. At all times the leader had his orchestra under full control, never allowing his brasses to drown the voices of the singers. Szendrei can now be regarded as one of the best Wagnerian conductors, and since in Chicago comparisons are in vogue it might be added that the reading of "Walküre" under Szendrei brought more pleasure than that under Alfred Hertz. The large audience showed its appreciation by calling the conductor on the stage to acknowledge the plaudits. Fernand Almanz outdid himself; the settings were remarkable, the lighting excellent, and the fire scene in the last act the most realistic piece of work seen at the Auditorium in any Wagnerian opera. By a new device of stage craft the whole stage of the Auditorium Theater appeared to be in flames, and so realistic was the presentation that many a woman left the Auditorium in fear of a disaster. "Walküre" as given by the Chicago Grand Opera Company will long be remembered as one of the greatest things seen and heard at the Auditorium.

"Natoma," December 22.

Mary Garden, Carolina White, George Hamlin, Henri Scott, Mario Sammarco and Constantin Nicolay sang their way in English into the favor of a goodly audience in "Natoma" last Friday evening. The popular songs were again received with much applause and the first act again proved too lengthy and tiresome. When an opera is bore-some it means generally that it is not good, and this proved to be true to at least one auditor last Friday evening.

"Quo Vadis," December 23 (Matinee).

The second performance in a week of "Quo Vadis" brought out a large audience to the Auditorium Theater last Saturday afternoon.

"Lucia di Lammermoor," December 23 (Evening).

Amadeo Bassi was the bright star of the evening and won a real success by his splendid singing of Edgardo. Jennie Dufau in the title role was most acceptable vocally and histrionically. Sammarco was a fine Ashton.

RENE DEVRIES.

Chicago Opera Note.

Andreas Dippel, general manager of the Chicago Grand Opera Company, announces that on January 2 a matinee at the Auditorium Theater will be for the benefit of the Chicago Homes for Boys. The performance will be the fairy opera, "Cinderella," with the cast headed by Mary Garden as Prince Charming, Alice Zepilli as Cinderella, Jenny Dufau as the Fairy Godmother, and Hector Dufranne as the Father. The board of managers of the Chicago Homes for Boys, of which Mrs. R. T. Crane, Sr., is president, has charge of the arrangements for the benefit.

Mrs. Newrich (who has advertised for a Christmas pianist)—So you are the music teacher that answered my advertisement?

"Yes, ma'am."

"Well, sit down there and play a couple of duets, so that I can see what you can do."—New York Mail.

Grand Opera in Boston

BOSTON OPERA HOUSE.

With a lavishness of resource that was warmly appreciated by immense audiences, Henry Russell and the Boston Opera Company made the opera of Christmas week notable by two appearances each of Mesdames Eames and Tetrzzini.

For these appearances Madame Eames selected her two favorite roles, Tosca and Desdemona. They were announced as final performances of her operatic career; and Boston, where that career really began, was not slow to express its pleasure at hearing the singer again after the lapse of years, and honoring her on her native heath, so to speak, for a career that has been a rich adornment to the operatic stage.

As it is now, the art of this gracious singer is of such charm and mellowness, poise and breadth, that there must have been many at the Opera House who, with their cordial applause, wished that the words "farewell performance" might be eliminated from the event absolutely.

"Tosca," December 18.

The performance of Puccini's melodrama, the second this season, was given with the following cast:

Floria Tosca	Emma Eames
Mario Cavaradosi	Florencio Constantino
Barone Scarpia	Giovanni Polese
Cesare Angelotti	A. Silli
Il Sagrestano	Luigi Tavecchia
Spoletta	Ernesto Giaccone
Sciarrone	Attilio Pulcini
Un Carceriere	Bernard Olshansky
Un Pastore	Florence DeCourcy

Soldiers, Police, Agents, Ladies, Nobles, Citizens.

After the ranting, screaming Toscas with which we have been much afflicted, it was a relief to hear the intelligent and vitally dramatic interpretation of Madame Eames. For once hysteria was banished, and in its stead reigned dramatic art and tonal beauty, wherein a voice of wondrous fineness of texture, of splendid resonance and breadth of compass, and a stage presence and acting almost Grecian in its restraint and intensity, united to make this creation of the Roman singer one that is to be considered properly a part of the traditions of the Puccini work.

Eames' mature Floria Tosca is no light-hearted woman of the stage, no weakling, with her mind in her face and her heart on her sleeve, but a strong woman, bearing grief with the silent intensity of her kind. What a poignant scene when she brushes aside the guards that bring the wounded Mario from the torture chamber, and, taking him in her arms, hovers over him like the Mother of Sorrows, with infinite care and tenderness! What heroic acting in the death scene in Act II, from the moment her tense fingers touch the knife to the low hiss of vindication in the ears of the dying Scarpia!

A little thing, but significant of the forcefulness of Madame Eames' acting, was the "business" with the candles, which are all extinguished by her, save one, before the thought suddenly strikes her of lighting the path of the dead man when she fearsomely lights another candle.

Recalls for Madame Eames and the other principals were many after the second act; the prima donna was literally overwhelmed with flowers and applause, and receiving an ovation when she finally appeared alone.

Again, Constantino delighted his audience with his beautiful tones, finish of phrasing, and the manliness of his conception of the artist-lover, that has made this role of Cavaradosi one of his pronounced successes.

The only change from the first performance of the season in the remainder of the cast was the Scarpia, wherein Polese replaced Scotti. The substitution brought more evident singing qualities to the part, though Polese's Scarpia fawned too much on the lady, and gave but little hint of the claws beneath the velvet.

The other parts were well taken care of, and M. Moranzoni conducted with due regard to the qualities of the Puccini score.

"Otello" December 20.

The second appearance of Madame Eames was with the following cast:

Desdemona	Emma Eames
Emilia	Maria Claessens
Otello	Giovanni Zenatello
Iago	Giovanni Polese
Cassio	Rafael Diaz
Roderigo	Luigi Cilla
Lodovico	José Mardones
Montano	Attilio Pulcini
A Herald	Bernard Olshansky

Despite the great fame won by her in "Romeo and Juliet," "The Marriage of Figaro" and other essentially lyric parts, it is very likely that Emma Eames will be re-

membered by most of us as the "fair and witty lady" who was married to the Moor.

Both the character of Shakespeare's heroine and the lovely music Verdi has allotted to her makes Desdemona a role ideally fitted to display the vocal and dramatic beauties of Madame Eames. Her sustained tone in the love music of Act I and the melancholy of the "Willow Song" had a charm that proclaimed her mistress of the art of lyric singing, an art that has kept her name for the last score of years among the leading lyric sopranos.

An impressive feature of the performance was the personification of the Moor by Zenatello, a performance which won him much fame last season. Temperamentally and vocally, he seems ideally equipped to portray the wildly raging and jealous Othello. The death scene was terrific in its realism, and the unwonted power shown in the duet at the close of the second act, where he, with Iago, swears eternal vengeance, brought him many recalls.

The Iago of M. Polese was convincing and satisfying, because of its simple villainy and undeviating hypocrisy. His tones were ample and he sang with discretion throughout.

The setting given the opera is worthy of the highest praise. Such carefulness in detail (as witness the rolling waves in the dark background of Act I), the delightful and elaborate mountings for the garden scene and the Hall of Pillars, serve to remind us of the consistently good work that is being done by the Boston Opera in this direction.

The orchestra, unfortunately, was not at all times in the best of form, and Mr. Conti permitted his men to be heard to the exclusion of the singers.

"Lucia," December 22.

The first appearance of Madame Tetrzzini in "Lucia," at the Boston Opera House, took place with the following cast:

Lucy	Luisa Tetrzzini
Alice	Johanna Morella
Edgar	Florencio Constantino
Henry Ashton	Giovanni Polese
Norman	Rafael Diaz
Raymond	A. Silli
Arthur	Ernesto Giaccone

The opera house was filled to capacity, and when the diva entered, smiling, a great burst of applause arose, that seemed to last for minutes.

The very first notes, with their sheer beauty, explained effectually the wonderful furor which her singing has occasioned. Apart from any considerations of phenomenal vocal technique or even dramatic coloring, there are qualities in certain of Madame Tetrzzini's tones that are supremely moving.

She had just recovered from a cold that had deferred the date of her performance; but as far as the first two acts went, in which her singing was incomparably beautiful, she showed no trace of discomfort. It was only when the great scene of the last act approached that a slight coughing showed the difficulties that the prima donna was contending with. But she conquered them all with a valiant spirit, and took her final trills with aplomb.

The tremendous applause and the innumerable recalls cheered the diva so that she threw flowers to M. Moranzoni, the conductor, and to the flutist, while to the audience she flung kisses galore in every direction.

Constantino was in his usual excellent voice and as Edgar exhibited a dramatic force and a faultless vocalism that won him furious applause. Few tenors are in such consistently good form as this admirable artist.

The sextet was given a glorious rendering and the choral work throughout was commendable.

"Mignon," December 23 (Matinee).

The highly pleasurable revival of this charming work of Ambroise Thomas came as a welcome surprise, especially when it brought Madame Tetrzzini as Filina.

The work was not listed in the repertoire for the season, and in fact has not been performed hitherto at the Boston Opera. More is the pity too, for its Gallic grace and fluency are such as to make it a welcome addition to our opera season. The rapidly growing list of deceased heroines, that increases with each opera this season, made it all the more grateful to know that when the asbestos curtain descended with solemn finality in "Mignon" the heroine survived and all lived happily ever afterward. Goethe's novel to the contrary notwithstanding. The cast was as follows:

Filina	Luisa Tetrzzini
Mignon	Fely Dereyne
Frederic	Jeska Swartz
Wilhelm Meister	Edmond Clement
Lothario	Leon Rothier
Laertes	D. Leo
Giarne	Gaston Barreau
Antonio	Pierre Letol

If Madame Tetrzzini's opportunities were limited, at all odds she made brilliant use of them. The famous polacca

was a string of blazing jewels, every note a gem, all done so easily that the audience realized only afterward that they had heard a marvel. Her whole rendering of the part of the gay Filina was charming, and she made a dainty picture in her attractive gowns.

Naturally, a large share of the honors went to Madame Dereyne, as Mignon, who proved herself a singing actress meriting all the good things that have been said about her in Montreal, where she is an established favorite, as well as in her former connection with the Boston Opera Company the previous season. Admirably portrayed were the varying moods, the fright of the girl among the gypsies, the deep love for Wilhelm, the despairing jealousy of the fine Filina, and the joy at the reunion in the final scene.

Her voice, overflowing with richness, youth and magnetism, made a deep impression. In the duet with Wilhelm in the final scene the voices of both were suffused with such youthful poignant tenderness that this stood forth apart from the rest of the rather light music of the opera.

M. Clement revealed himself at all times a master of the art of song, with perfect command of his diction, and possessed of a bearing that charmed the eye, thus making his entire role one of the most perfect ensemble.

In the smaller parts, M. Devaux made a gay Laertes, Miss Swartz was vivacious as Frederic, M. Barreau depicted his character with a few telling strokes, and the Lothario of M. Rothier was excellently done.

If the orchestra was at times a trifle stolid for this rather buoyant music, still under Mr. Goodrich it played sonorously and well. The setting was excellent. L. A. B.

GANZ AT THE METROPOLITAN.

Rudolf Ganz gave a rousing performance of the Liszt E flat concerto at the Metropolitan Opera House Sunday night concert, December 24, playing the work with scintillating technique, infectious temperament, and thoroughly artistic adjustment of tonal and interpretative values. He made a distinct hit with the audience, who recognized in Ganz a master of the keyboard, and applauded him so vociferously that he had to deliver the Liszt "Liebestraum" as an encore.

On the same evening Dinh Gilly and Lambert Murphy did some beautiful singing, Gilly revealing wonderful vocal polish and deep musical insight in songs by Adam, Liszt and Dvorak, and Murphy pleasing the expert voice connoisseurs with "Messiah" excerpts, "Comfort Ye" and "Every Valley Shall Be Exalted," delivered in such convincing and moving style that an encore followed as a matter of course.

Joseph Pasternack led the orchestra so effectively that one marveled why he is not given a chance to conduct some of the works which Hertz fights at the Metropolitan.

Flonzaleys to Play Rare Bach Sonata.

Adolfo Betti, of the Flonzaley Quartet, while in Boston recently discovered a genuine musical find in the shape of a totally unknown sonata (two violins and cello), by Wilhelm Friedemann Bach. This manuscript, which the artist found among the rare musical works included in the private library of J. B. Weston, of Boston, will have its first public hearing at the second concert of the organization in the Carnegie Lyceum, New York, on January 8, and will occupy a place on the program between Beethoven's quartet, op. 18, No. 5, in A major, and Dvorak's A major quartet, op. 105.

Hensel Makes Brooklyn Debut.

Heinrich Hensel, the new German tenor of the Metropolitan Opera Company, made his debut in Brooklyn last night (Tuesday), at the Academy of Music, as the Knight in "Lohengrin." After the first act Herr Hensel and the principal singers were called out seven times. Madame Galski was the Elsa, Putnam Griswold the King; Hermann Weil appeared as Telramund, Florence Wickham as Ortrud and William Hinshaw as the Herald. Hertz conducted. The performance will be reviewed next week.

Parlow's Recital Program.

For her first New York recital this season Kathleen Parlow will present the following program at Carnegie Hall, Thursday afternoon, January 4:

Symphonie Espagnole	Leopold von Auer
Lalo Concerto, E minor (in one movement)	Kurt Schindler at the piano.
Suite, A minor	
Hungarian Dances (Nos. 20 and 21)	

Maeterlinck did not add to his reputation when he said that all music sounded alike to him; it seemed to him mere "noise." Dr. Johnson was not so foolish. When Boswell asked: "Would you not like to be able to appreciate music?" he answered with naive humility: "Yes, sir! It would be adding to me a new faculty."—Rochester Post-Express.

NEW OPERA BY DE KOVEN.

It was a pleasure to attend the premiere on Monday evening, December 25, at the Broadway Theater, of Reginald de Koven's new opera, "The Wedding Trip" (book by Fred de Gresac and Harry B. Smith), of which the following was the full cast:

Seigetti, who composes the wedding anthem.....Charles Angelo
Ignace, father of the bride.....George Madison
Candide, the bride's younger sister.....Grace Emmons
Celeste, the mother of the bridegroom.....Dorothy Morton
Fritz, the bride.....Christine Nielsen
Felix, the bridegroom.....John McCloskey
Captain Josef, who rudely interrupts one wedding.....

Arthur Cunningham
Lieut. Johann..... } who assist Captain Josef { John Rogers
Corporal Oscar..... } Martin DeLaney
Drummer Boy..... } L. Parmet
Aza, a gypsy.....Dorothy Jardon
Lotta, keeper of a tavern.....Fritz von Busling
Lieutenant Niklas.....William Brandt
Lieutenant Leo.....John Crawford
Major Vathuk, an amateur warrior.....Albert Busby
Basilie, wife of Felix's twin brother, Francois.....Gwen Dubary
Willie Barnett, an American tourist.....Joseph Phillips
Mafta, brigand and philanthropist.....Edward Martindale

Reginald de Koven needs no introduction to the readers of THE MUSICAL COURIER or to the theater going public of this country, who know him as the composer of a dozen or more successful light operas which, together with those of John Philip Sousa, represent the best product in that field which America has produced. The works of those two men stand far above all the other so called comic operas heard here for the last quarter of a century. "Robin Hood," by De Koven, is rightly considered one of the classics in that branch of stage music.

The audience which assembled on Monday evening to hear Reginald de Koven's latest work was composed of the representative musical, social and artistic circles of New York, and reports which had reached the metropolis of the successful performances of "The Wedding Trip" in other cities since its opening some few weeks ago stimulated curiosity to a high degree and filled the auditors with expectant anticipation.

It may be said at the very outset that this latest De Koven score exhibits all his old time melodic fecundity, his variety in rhythm, his highly colored and clever instrumentation, and his ability to characterize his personages musically, while preserving the general contour of his musical scheme and staying within the atmosphere of the story illustrated in tone. The music is genuine operetta music, better than much of the Viennese importation we have been hearing here of late, and never descending to banality. All the songs are a legitimate part of the opera and continue the story told in the text. There are no

ragtime interpolations, and what little dancing occurs in the opera is the outgrowth of the story and has a logical place therein. Especially melodious are the duet, "A Lesson in Love," the duet and ensemble, "The Interrupted Love Song," "The Family Council," "The Sea Shell Telephone," "The Flirtation," "The Curfew Bell" and the "Gentlemanly Brigand." They are all remarkably well made numbers, miles removed from the Broadway style of light opera music with which we have been afflicted of recent years. If the public is sincere in its cry for genuine melody and refined musical atmosphere in its comic operas, then "The Wedding Trip" will be sure to attract the best element of our theater goers.

The book is free from all vulgarity and presents a bright little story in a neat, telling manner. There is no need to go into the plot in detail, because that would spoil the pleasure of those who will visit the Broadway Theater within the next few months. Suffice it to say that there are complications in plenty, that they are comic, and that the romantic element is set forth strongly and sympathetically.

Of the cast nothing but praise is in order. Reginald de Koven personally selected his singers and the chorus, and the result is apparent in all the solo and ensemble numbers, for such tuneful voices have rarely been heard on a Broadway stage outside of the Metropolitan Opera House.

Christine Nielsen has a soprano voice of brilliant quality, which she uses with real art. John McCloskey is a tenor with a silvery organ and talent for saltomortales. Arthur Cunningham has made his reputation long ago and sustains it well in this piece. Dorothy Jardon contributed two pieces of finished vocalism to the performance, and Edward Martindale aroused real enthusiasm with his tasteful delivery of a basso number in the last act.

Smaller achievements that are worthy of special mention are those of Charles Angelo as a composer, and of Grace Emmons, who acted with much temperament and displayed artistic discretion in her singing.

Much applause rewarded every number in the opera, and at the close of the second act Mr. De Koven was forced to take a curtain call and to respond to numerous cries of "Speech." He expressed his gratification at the reception which had been accorded his opera.

The nature of the demonstrations bestowed upon the composer by the audience showed the affection and esteem in which he is held by the musical public of New York. It was the general opinion of experts after the premiere that the work would have a long and successful run at the Broadway Theater.

on Saturday, but at the second performance was greatly improved. The stage settings were very pretty in every act.

Monday night "Manon" was presented with Madame Alda in the title role. The entire cast was as follows:

Le Chevalier des Grieux.....Sterlin
Le Comte des Grieux.....Cargue
Lescaut.....Waiman
De Bretigny.....Carmes
Guillot de Morfontaine.....Stroesco
Manon.....Alda
A Servant.....Soucy

There was some unpleasantness on this, Madame Alda's second visit to Montreal this season, and perhaps on account of this she did not do herself full justice. In some respects she was a charming Manon.

M. Sterlin did better work on Monday than he did when this opera was last presented, and the other principals were satisfactory, but the orchestra was not at all times under complete control. One missed Hugh Allan—who has returned to New York—in the role of De Bretigny. He was so well known here for his sterling work in so many parts that his loss to us will be keenly felt by many. M. Carmes replaced him and in his first appearance in this role proved a very worthy substitute.

"Rigoletto," with the same cast as at last week's performance, was the offering on Tuesday and Friday of this week. It is a wonderful presentation of "Rigoletto" that the Montreal Opera Company is giving and it should be missed by no one who cares for the old Verdi operas. Following is the cast:

Il Duca de Mantova.....Colombini
Rigoletto.....Nicoletti
Sparafucile.....Huberty
Monterone.....Cervi
Conte di Ceprano.....Panneton
Gilda.....Bowman
Maddalena.....Curso
Contessa.....Soucy
A Page.....Buck
Conductor, Hasselmans.

The repetitions of this work emphasized the youthfulness and attractiveness of Miss Bowman's Gilda and the beauty of her singing. Little changes which she makes from one performance to another are always improvements and show her to be a great student. The quartet in the fourth act was wonderfully sung at each presentation of the opera and, of course, secured tremendous applause for the singers.

The audience was not quite as large as usual this afternoon as at the orchestral concert, but this was only to be expected on the Saturday before Christmas. The program was an unusually fine one and included Cesar Franck's "Redemption," Liszt's second rhapsody (repeated by request), Rabaud's "La Procession," and the Rimsky-Korsakoff "La Grande Paque Russe." Perhaps the most beautiful work was the Franck number, and M. Hasselmans gave a refined and sympathetic reading of this piece by the greatest of modern French composers. The Liszt rhapsody proved the most popular selection with the audience. The soloists were Madame Pawloska and M. Sterlin, and both won great successes.

MONTEAL NOTES.

L. M. Ruben announces that Madame Froelich will give a piano recital in Windsor Hall, January 10. The program will include the Beethoven "Waldstein" sonata and the Chopin B flat minor sonata.

A concert is to be given January 5, in Windsor Hall, by M. and Madame Plamondon-Michot and their pupils, assisted by a portion of the Montreal Opera Orchestra. The program will include Buesser's "Deus Abraham" and selections from Berlioz's "L'Enfance du Christ." In this connection it is interesting to notice that one or two of Madame Plamondon-Michot's pupils are beginning to take small parts in the operas with success.

Beatrice Lapalme is planning to give a recital in Ottawa on January 25. Laura Walker, a local pianist of much brilliance, who is well known in Ottawa, will appear as solo pianist on this occasion. It is to be hoped that Miss Walker will find time, in spite of the fact that she has a large class of pupils, to give a recital here before the season is over.

The Dubois String Quartet gave its second concert this season in Windsor Hall on Wednesday of this week. The Widor piano quartet was given with Hector Danereau, a youth of extreme talent, at the piano. The other numbers were a Grieg string quartet and the middle movement of MacDowell's "Keltic" sonata arranged for string quartet. Joseph Saucier was the vocal soloist.

E. STANLEY GARDNER.

"Shan't I play you the woollen underwear record?"
"Is that the name of the piece?"
"No, we just call it that because it sounds so scratchy."
—Houston Post.

Grand Opera in Montreal

MONTEAL, Canada, December 23, 1911.

The sixth orchestral concert given last Saturday afternoon again drew a large audience to His Majesty's and proved another success for M. Hasselmans. The orchestral numbers included Weber's "Freischütz" overture, Rimsky-Korsakoff's "Caprice Espagnole" and the Berlioz "Hungarian March." The overture was slightly ragged but brilliant work was done in the Rimsky-Korsakoff, all the varied coloring of this interesting composition being made the most of by M. Hasselmans.

The soloists were Beatrice Bowman, M. Bonafe and M. Stroesco, all of whom were singing for the first time at these concerts. Miss Bowman sang the Strauss "Voce di Primavera" with much success, and as an encore gave a little ballad, "My Dearie," with real sentiment and beautiful phrasing. M. Bonafe sang an aria of Paladilhe in a striking manner and with much beauty of tone, but got off pitch rather badly in one or two places. Two beautiful Debussy songs, "Romance" and "Un Beau Soir," were M. Stroesco's choice and, in spite of the fact that he was not in very good voice, he made them delightful. Mr. Hirst's accompaniments are always one of the best features of these concerts.

Saint-Saëns' "L'Ancetre" was produced for the first time in Canada last Saturday evening before a fair sized audience and proved in some ways one of the most interesting novelties heard this season. The orchestral part was at times so fascinating that one was almost inclined to forget what was happening on the stage, the more so as M. Hasselmans was in wonderful form and the singers with one or two exceptions were not at their best. The performance on Saturday showed signs of insufficient rehearsal, but when the work was repeated on Thursday

evening of this week a much more smooth flowing presentation was given. The cast was as follows:

Raphael.....Cargue
Tebaldo.....Darial
Irisica.....Panneton
Nunciata.....Ferrabini
Vanina.....Curso
Margarita.....Choisoul
Conductor, Hasselmans.

In makeup Madame Ferrabini as Nunciata was wonderful, and she never for a moment lost sight of the dramatic values of the role, but her singing was less satisfactory.

Madame Curso was the bright particular star of the evening. The role of Vanina is probably the most important one in which she sung here, and by her glorious singing and clever acting she made it the most convincing role in the opera by far. She seems to set a higher standard for herself at every appearance.

Madame Choiseul was a most pleasing Margarita, especially at the second performance. On Saturday night her voice did not seem to carry as well as usual but at the repetition on Thursday night she seemed much surer of herself and did excellent work.

As Raphael, M. Cargue had a part which was much the same as other parts in which he has sung here. He did good work in it.

M. Darial has been more successful in other operas and the same may be said of M. Panneton, but both had their good moments.

M. Hasselmans became so wrapped up in his orchestra at times that he seemed completely to forget that there were any singers, but this is not altogether to be wondered at for the orchestral part is much the most interesting feature of the opera. The chorus work was not very good



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CHICAGO

CHICAGO, Ill., December 23, 1911.

The week preceding Christmas is generally an off one in the musical field. This year, however, the Chicago Grand Opera Company gave performances all through the week to large audiences. The concerts of the week were as follows: Dr. Ludwig Wüllner appeared in a song recital at the Studebaker Theater before a good sized audience Sunday afternoon, December 17, under the direction of F. Wight Neumann. His program consisted of German lieder. In all his selections the singer lived up to his reputation as one of the best exponents of the interpretative art and won a well deserved success.

The same afternoon at the Auditorium Theater a grand Sunday concert of Italian and French music was presented by Jennie Dufai, Marta Wittkowska, Carolina White, Alice Zeppilli, Alfredo Costa, Francesco Daddi, Mario Guardabassi and Edmund Warnery. The entire Chicago Grand Opera Company Orchestra, besides playing the accompaniments, was heard in several overtures. The first part of the program was conducted by Ettore Perosio, and the second part Marcel Charlier, the French conductor, directed. The work of the soloists was highly satisfactory, and Alice Zeppilli, Carolina White and Marta Wittkowska may be singled out for splendid work.

Sunday afternoon at Turner Hall, under the direction of Martin Ballmann and his orchestra, a popular program was given. Lester Luther, a talented pupil of Herman Devries and a basso of ability, was among the soloists.

Monday evening, December 18, before a large audience, the Paulist Choristers of Chicago, under the leadership of Father Rinn, gave their first concert of the present season. The Theodore Thomas Orchestra assisted.

Tuesday evening, December 19, the Evanston Musical Club gave its annual "Messiah" performance at the Northwestern University. Among the soloists were Rose Lutiger Gannon, contralto, and Ora M. Fletcher, soprano. Peter C. Lutkin conducted.

The Beethoven Trio, which is to the West what the Witke Trio is to the East, has been fulfilling a number of engagements near Chicago. The Beethoven Trio is composed of Jennette Loudon, pianist and director of the

school which bears her name; Otto B. Roehrborn, violinist and member of the Thomas Orchestra, and Carl Brueckner, cellist and also a member of the Thomas Orchestra.

The Thomas Orchestra, under the baton of Frederick Stock, presented a popular program at the regular concert Friday afternoon, December 22, and Saturday evening, December 23. The soloist was the harpist of the orchestra.

Maximilian Pilzer, violinist, won an overwhelming success at the Tiffin Musicale, Blackstone Hotel, on Monday morning, December 18. It is reported that the young violinist will soon come to Chicago to appear as soloist with one of the foremost organizations in the Windy City.

Emma Eames and Emilio de Gogorza will appear under the management of Frederick Shipman at the Auditorium Theater on Thursday, February 22, 1912.

Frederick Shipman, impresario, has returned to Chicago to spend Christmas here. The Eames-de Gogorza tour is booked as follows: Open on December 31 at the Hippodrome, in New York; January 3, Baltimore; January 9, Harrisburg, Pa.; January 12, Pittsburgh; January 15, Columbus, Ohio; January 19, Louisville, and January 22, Toronto.

The following are some of Theodora Sturkow Ryder's engagements for the season 1912: January 16, program of French music, A. M. C., Chicago, Ill.; January 19, private recital, Chicago, Ill.; January 24, Woman's Club, Wilmette, Ill.; February 19, Chicago Woman's Club, Chicago, Ill.; March 2, Monmouth, Ill.; March 5, Lincoln Centre, Chicago, Ill.; March 15, Woman's Club, Oak Park, Ill.; March 24, Arche Club, Chicago, Ill.; April 6, Oxford, Ohio (with Charles Clark); April 11, Fullerton Hall, Chicago, Ill.; April 28, Delavan, Ill.; May 1, Danville, Ill.; May 2, Covington, Ind.; May 4, Danville, Ill. (with Minneapolis Symphony Orchestra); May 18, Cedar Falls, Ia. (with Thomas Orchestra); June 16, Waynesburg, Pa.; August 10, Midlothian Club, Chicago, Ill.; August 15, Ravinia Park, Chicago (with Russian Symphony Orchestra); September 26, Winnipeg, Canada; September 27, Neepawa, Manitoba, Canada; September 28, Yorkton, Sask., Canada; September 30, Calgary, Alberta, Canada; October 3, Pullman, Wash.; October 4, Spokane, Wash.; October 5, Kalispell, Mont.; October 6, Havre, Mont.; October 7, Williston, N. Dak.; October 8, Grand Forks, N. Dak.; October 10, Wausau, Wis.; October 20, Arche Club, Chicago, Ill.; October 21, Art Academy, Chicago, Ill.; November 8, Battle Creek, Mich.; November 13, Pittsburgh, Pa.; November 15, Sewickley (Pittsburgh), Pa.; November 17, Oil City, Pa.; November 20, Murphysboro, Ill.; November 30, Chester, Ill.; December 1, Newman, Ill.; December 10, Lincoln Centre, Chicago, Ill.; December 12, Peoria, Ill.; December 13, Maywood, Ill.

Loro Gooch, tenor of the Herman Devries Operatic Quartet, has been engaged by the Sixth Presbyterian Church as soloist Sunday evening, December 24, and Monday morning, December 25. The programs will consist of sacred cantatas. Mr. Gooch will join the Le Mar Quartet in Milwaukee for the balance of the week, returning to Chicago January 12 to be heard with the Herman Devries Quartet in the Coliseum, January 2 to 16 inclusive.

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COLUMBUS MUSIC.

COLUMBUS, Ohio, December 18, 1911.

Carolyn Mihr-Hardy, soprano and Henriette Bach, violinist, were greeted by over 2,500 people at the artist concert of the Women's Music Club, Tuesday evening, December 12. There was a steady downpour of rain, but it did not dampen the ardor of the associate members of the club, many of whom came from nearby cities and towns. Both artists were greatly enjoyed, recalled again and again, received armfuls of beautiful roses, and clearly realized that their program had been a genuine musical feast to those present. Mrs. Hardy had been heard in Columbus before, so a large number knew what to expect from her in the art of song interpretation, and her finely cultivated voice was appreciated from every standpoint, as well as her superior intelligence. It is the many-sidedness of Mrs. Hardy's art which compels admiration. Henriette Bach was a graceful and winsome young violinist, who captivated her audience completely with her second number and added laurels at each additional appearance. With her arms full of white roses Miss Bach made a charming picture. Mary Eckhardt Born provided artistically effective accompaniments for both artists, and had the added compliment of having her lovely song, "It's Morning," presented in fine style by Mrs. Hardy.

The Wallace Conservatory of Music presented a class of students in recital on the fiftieth anniversary of Edward MacDowell's birthday. The pupils who performed were: Adelaide Hibbard, Columbus; Helen Romans, St. Paul, Minn.; Belle Wallace, Moorfield; Eleanor Holmes, Columbus; Vida Fahl, Columbus; Leah Lawyer, Jefferson, Ohio; Adesta Agler, Columbus; Mary Clark, Cambridge, Ohio; Lillian Spence, Columbus; Roselle Rutherford, Columbus; Lucy Clark, Columbus, and Mildred Gardner, Columbus.

Hosts of Columbus friends were interested in the New York song recital given by Mr. and Mrs. Clifford Lott. Mr. Lott formerly lived here and had his early musical training in this city. He was already accounted a singer of great merit before he went to Los Angeles, or for that matter, before he went abroad to study. Not one of his friends have been surprised at the success he has had as a concert singer, and predictions for his ultimately going into grand opera are heard frequently.

ELLA MAY SMITH.

Cairns Congratulated for Another.

Receiving congratulations on one's supposed engagement to be married when they should be extended to another creates an embarrassing situation. Clifford Cairns, the New York basso, who is prominent in social as well as in musical circles, was placed in such a position a few days ago. His younger brother is soon to lead a charming young woman to the altar, and in some way the impression got abroad that the singer was the fortunate man. Cairns declares that when the time does come for him to receive deserved congratulations he will have a fair idea of the warm sympathy of his friends.

Florence Mulford Teaching Sister

Florence Mulford's young sister, Alice Mulford, a charming girl of seventeen, has come to New York to live with her. Miss Mulford is the fortunate possessor of a most promising contralto voice, which, with all the advantages of her sister's training, ought to bring her into prominence in the musical world some time in the near future. Miss Mulford already is receiving local engagements.

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Leo Ornstein, Pianist.

Following are a few tributes accorded to Leo Ornstein, the young Russian pianist, whose unusual talent has created a sensation:

Leo Ornstein surprised a great audience by his technical acquirements and also by the considerable degree of interpretative mastery he revealed.—New York Evening Journal.

Leo Ornstein, a young pianist of really extraordinary talent, was heard in recital. His numbers were given with the assistance of the Volpe Symphony Orchestra under Arnold Volpe, and through-



LEO ORNSTEIN.

out he played in a manner which would have been creditable in a musician of maturity. He has been admirably taught and has a wealth of musical feeling and understanding.—Evening World, March 6, 1911.

He possesses a beautiful soft touch and plays with finished technique, astonishing tone coloring. In the Rubinstein concerto, accompanied by the Volpe Symphony Orchestra, he showed marked gifts of virtuosity and ensemble playing.—New York Staats-Zeitung, March 6, 1911.

The soloist at the final concert of the New York Philharmonic Orchestra, Leo Ornstein, played Rubinstein's D minor concerto with a skill that was remarkable and almost uncanny.—New York Tribune.

His command of tone color is already great and his technique is unusually adequate for the demands which the music made.—New York Times.

His tone is big and virile, yet he never forces or overdoes. His technique is brilliant and facile, his scale work being exceptionally clear and his sense of rhythm very keen.—Brooklyn Standard.

As the Press Views Bassi.

Following are a few of the season's press comments upon Amedeo Bassi's portrayal of Canio in "Pagliacci" with the Philadelphia-Chicago Opera Company:

Amedeo Bassi at the last moment assumed the role of Canio. It was Bassi's first appearance this season and he scored a pronounced success, as well he might, for his interpretation of Canio is magnificent, as those who have heard him in this part on previous occasions can testify. His singing of the "Lament" is a thing long to be remembered.—Philadelphia Record, November 12, 1911.

The performance of "I Pagliacci" which followed was an especially good one. Amedeo Bassi was given a warm welcome when he came on for the first time this year. We have heard his Canio before and it is an especially good one. He played with exceptional fire and attack Saturday night, being in good voice, and rose to the "Ridi Pagliacci" so admirably that he created a furor. No less than thirteen times was he forced to come before the curtain to bow his acknowledgments. This of course sent the performance along with a big swing.—Philadelphia Star, November 13, 1911.

It is almost needless to say that he had a triumph, since at the end of the first act the public, won by the truly exceptional art of Bassi, called him some twenty times before the curtain. He gives to the part of Canio such a human and truthful interpretation that the audience quivers with emotion and holds its breath to listen better.—La Voce del Popolo, Philadelphia, November 14, 1911.

The event of the evening was the triumph of Amedeo Bassi as Canio in "I Pagliacci." Eight or nine times he was called out at the end of the first act, and even then the applauding did not stop. At the end of the opera the audience stopped long enough to call out the singers four or five times. Such enthusiasm can be aroused only by something that is superlative in its merit, and indeed the acting and singing of Amedeo Bassi were the best we have heard and seen in this opera. From his first appearance as the jovial clown on to the end, when he sobbed "La comedia è finita," he held his audience, and then—the greatest compliment that an audience can pay—it sat spellbound and silent for a minute. Then came the outburst.

His announcement of the "show" is done with all the whimsicality of a fine clown, but it soon disappears when his jealousy is roused by the promptings of Tonio and he sees Nedda with some one else. The conflicting emotions of the clown, his despair, his disgust at

being compelled to feign the feelings in a farce which has so real a meaning to him—all this was done in so convincing a manner that the frequent recalls were but a fitting reward for such fine art; and the second act was as good and the climax was of immense power.—Chicago Inter Ocean, December 4, 1911.

Amedeo Bassi made it one of the most vivid and vital embodiments of the season. It was carefully and consistently advanced from the joyous, simple and unsuspecting stage of the gentle, jolly lover, to the maddened man who sweeps the path with blood upon his whitened palms, as he shouts, "The play is ended!" Not only did the action work with the swift stroke of impressionism, but the song was admirably keyed to it continuously. It was one of the big, soaring impersonations of the season.—Chicago News, December 4, 1911.

Emmy Destinn as Tosca.

Histrionically, Madame Destinn's Tosca left much room for improvement. In movement and gesture it often was almost crude and there were many points in the portrayal of the role which, through lack of intelligent study or through carelessness or nervousness, she quite misinterpreted.—New York Press.

She failed to satisfy exacting opera-goers in the earlier scenes of the first act, scenes which require lightness, more than pathos, and coquetry, just tinged with passion. And in the second act she found it hard to play that tragic, awful game of hide-and-seek with Scarpia. She did her best to put emotion into the episode. She worked—oh, how she worked.—New York American.

Tosca is an acting part fully as much as it is a singing one, and here the Bohemian soprano showed her limitations. It was in the first act that she was weakest, for Miss Destinn's forte does not appear to be coquetry, and she ever weeps better than she smiles.—New York Tribune.

It is true that there was no profound note of passion in her delivery, but only those with highly refined discernment can find this in any of this soprano's singing.—New York Sun.

That she did not look the part as it ought to look, need not be said; nor would it be profitable to dwell on her limitations as an actress, especially in the matter of facial expression. These things are important in an opera based, as "Tosca" is, on a famous play.—New York Evening Post.

Madame Gerville-Reache and Her Son Paul.

The accompanying picture of Madame Gerville-Reache and her son, Paul Rambaud, was taken on Michigan Boulevard, Chicago.



GERVILLE REACHE AND PAUL RAMBAUD RIDING HIS TEDDY BEAR ON MICHIGAN BOULEVARD, CHICAGO.

ward, Chicago. The little boy is riding his Teddy bear, while his fond mother is looking proudly ahead of her. Madame Gerville-Reache is with the Philadelphia-Chicago Opera Company this season, and besides her appearances with the company, will be heard in concert.

Ilse Veda Duttlinger, American Violinist.

Among the American artists who have found instantaneous recognition in Europe during the last three years is Ilse Veda Duttlinger, the youthful violinist. After varied courses of study under Sevcik and Leopold Auer this American girl began her public career under unusual propitious circumstances, she being proclaimed from the



ILSE VEDA DUTTlinger.

start as a violinist of exceptional gifts. She has played in Dresden, Berlin, Leipzig, Munich, Prague, Frankfurt, Gera, The Hague, Colberg, Bielefeld, Nürnberg and Minden, meeting in all of these towns with the same flattering success. The young violinist's first appearance in Dresden elicited from the critics of the four principal daily papers the following eulogistic notices:

Ilse Veda Duttlinger, the young violinist who was heard last night in the hall of the Gewerbehaus, decidedly has a future in front of her. She belongs to that group of the elect, from whose very pores music apparently oozes. Her work is characterized by dash, remarkable ease, great depth of feeling and a decided and spirited mastery of all modes of expression. Furthermore, she owns an almost manly breadth of tone and a technique able to cope with all difficulties. Armed with these qualities she made an excellent impression with her performance of the delightful task she had set herself in her program, which included Pergolesi's charming sonatas in C minor and G major, Mozart's enchanting D major violin concerto and Brahms-Joachim's Hungarian dances, D minor and E minor. Special mention must be made of her magnificent playing of the extremely difficult cadences of the Mozart concerto. Other contributions were several most attractive smaller pieces by Gossec, Juon, Kreisler, Martini-Kreisler and Wieniawski.—Dresdner Neueste Nachrichten, October 24, 1911.

We made the acquaintance in Ilse Veda Duttlinger of a youthful and temperamental violinist hailing from Professor Auer's school at St. Petersburg. The young artist, who gained all sympathies at once, possesses all the qualities necessary for the making of a great artist.—Dresdner Anzeiger, October 24, 1911.

Ilse Veda Duttlinger presented herself to us at a recital that she carried through without assistance. She is stated to be an American, but judging by her playing she would seem to be an Hungarian. If we desire to discourse on the bare meaning of the word "style," an argument might be raised on her rendering of the final movement of the Mozart D major violin concerto. Suffice it to say, however, that this rendering was accepted with far more interest than many a so-called "correct" interpretation true to "style."—Dresdner Nachrichten, October 26, 1911.

Ilse Veda Duttlinger has passed through an excellent schooling; Auer and Sevcik were her masters. Her beautiful, healthy tone and her natural, unaffected execution were most praiseworthy.—Dresdner Journal, October 24, 1911.

Josef Lhevinne Back for Tour.

Josef Lhevinne, the Russian pianist, will arrive in New York December 27 (today) on the White Star liner Olympic for a mid-winter tour. The noted artist has been engaged by the New York Philharmonic Society for six performances (three in New York and three in other cities). Mr. Lhevinne's recent successes on his Russian tour, as also at Antwerp, Vienna, Berlin and other European capitals, confirm the tributes of the American press, and indicate anew that he stands among the few truly great interpretative artists.

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Sammarco Captures Chicago.

Mario Sammarco, the celebrated baritone of the Philadelphia-Chicago Opera Company, has captured Chicago on many occasions by means of his splendid art. Following are the latest comments from that city relative to this artist's triumph in "The Barber of Seville":

Mr. Sammarco was in most brilliant form, singing with a dash and fire that carried everything along with it, and playing the part with a comedy even more infectious than we expected, great artist as we know him to be. We have always heard people speak of his Figaro, and now we know why, for he was a barber for "the quality" such as we have never seen before. We have heard the music sung very well, but the fun of the thing, with over it all the feeling of the eighteenth century, when gentlemen wore their morals as they did their cloaks, barely hanging from one shoulder, with a zest in life that regarded not the price, he alone has brought to us.

Everything was complete to the last degree, with the touch of the artist that made it appear spontaneous. He evidently likes to sing with Madame Tetrassini and you could feel the reaction of the one artist on the other, each in turn acting as a spur. Artists are but



Photograph by Matsene, Chicago.
MARIO SAMMARCO AS COUNT ALMAVIVA IN
"LE NOZZE DE FIGARO."

human and the fine ones always do well, but the flowers of art only bloom under favoring conditions, so what one night is a task on another becomes a joy. Last evening was the occasion when the art of these two singers seemed to come from them just as a pleasure. —Chicago Post, December 5, 1911.

Mr. Sammarco was a Figaro of charming quality. Few impersonations of the role have sung it as well, and none have played it with finer grace. —Chicago Record Herald, December 5, 1911.

Sammarco, whom the Chicago public loves almost as much as it loves Tetrassini, but to whom he has been a gray wigged count or a sorrow laden father, was greeted in his Figaro—full of light and life and color—with as great surprise as enjoyment. And it enjoyed every moment of his work. —Chicago Tribune, December 5, 1911.

SAMMARCO IN COMEDY ROLE.

The former is one of our most valued members of the Chicago company, and in the role of Seville's factotum he revealed to us comedy traits of more than ordinary humor, and as he was in very good voice he gave to the musical part of the role a very artistic enactment. Specially notable was his "Largo al Factotum," but throughout the opera he earned a considerable share of the applause. —Chicago Examiner, December 5, 1911.

Mario Sammarco was the Figaro and made a most ingratiating scoundrel of the role. He sang the "Largo al Factotum" splendidly. —Chicago Journal, December 5, 1911.

An able, artistic, magnetic, attractive and altogether satisfactory personage of this enlistment was the trig and brisk Mario Sammarco, who added another well turned investment of clever characterization to his large repertory of accomplishment in weightier and dignified dramatic denotements. Happily he caught the very spirit of the mischievous mood as it reflected from his roguish eyes and snapped in his jaunty bearing and sparkled in his song. A voice perfectly proportioned, used in a way that never strains for effect, and colors to sympathetically mark every mood, is his gift and artistry. In an age of specialism this ability to meet the exigencies of a wide range of character is rare and the quality of the work in this case is so signally satisfactory that it wins and convinces the most sophisticated. His Figaro was not only finely sung, but was acted with such ease, point and finish it impressed delightfully, comparing favorably with a long line of eminent predecessors in the famous part. —Chicago News, December 5, 1911.

Erna Arnold at Heidelberg.

Erna Arnold, a pupil of Richard Lowe, of Berlin, recently made a successful debut at the Heidelberg Opera as Elizabeth in "Tannhäuser." A leading Heidelberg critic writes of her as follows:

In Fri. Arnold we made the acquaintance of an intelligent artist who introduced herself most favorably in the "Halle" aria, both

in point of singing and in point of acting, and the impression of the agreeable timbre, the impeccable high notes and the excellent schooling of her voice was materially enhanced by her singing of the prayer in G flat. Although the artist has not yet put on the last finishing touches, the greatest hopes can be placed in her further development. Fri. Arnold already has a thorough understanding of Wagner's ideal Elizabeth, and during the strife of the singers she showed great histrionic ability.

Van Hoose an Operatic Success.

Ellison van Hoose, tenor of the H. W. Savage English Grand Opera Company, has been winning new honors. Of his recent performances the press commented thus:

IN "TROVATORE."

Mr. Van Hoose also achieved success. His voice is excellently adapted to the requirements of the stage, and it was used well and with such fervor as was possible in the music which he sang. —Chicago Record-Herald, November 26, 1911.

Ellison Van Hoose, who sang the role of Manrico, is a handsome man and is vocally highly acceptable. His true tenor voice is a delight to listen to. —Chicago Examiner, November 26, 1911.

Ellison Von Hoose's sweetness of tone, with considerable power on the high notes and admirable smoothness in all registers, marks his work. He roused himself to several bursts of dramatic action during the performance, and was greeted with great cordiality, as he well deserved. —Chicago Inter Ocean, November 27, 1911.

IN "THE GIRL OF THE GOLDEN WEST."

He has made of Dick Johnson, the outlaw, a real flesh and blood man, fearless before men, but tender as a woman with the girl he loves. His voice may be classed as lyric dramatic, of unusual sweetness, purity and warmth, and he is a talented actor. The aria in the last act was so beautifully rendered by Mr. Van Hoose, with such sweetness and purity of phrasing that it called forth the spontaneous applause of the large audience. —Knoxville, Tenn., Sentinel, December 2, 1911.

Ellison Van Hoose as Dick Johnson appeared before a large audience that expected wonders of him, nor was it in the leastwise disappointed at the work of the famous tenor. Particularly did he excel in the third act when the plot required a combination of all his wonderful powers, both dramatically as well as vocally. —Richmond, Va., Evening Journal, November 28, 1911.

Ellison Van Hoose, who was Dick Johnson and Ramenez, the lover and cad as well, is a star in the musical firmament. Long have we looked forward to his coming to our city in concert, and on this, his first appearance, the impression was an excellent one. —Reading, Pa., Herald, November 21, 1911.

Ellison Van Hoose won his large audience with his expressive interpretation. He possesses a vibrant tenor voice of effective range and his style is gratefully free from operatic mannerism. —Cleveland, Ohio, News, November 24, 1911.

Aronson Pupil Pleases Austrian Court.

The Pittsburgh Gazette-Times of September 3 contains the following:

Mary B. Wildermann, a Pittsburgh pianist, has won high favor among the critical music lovers of Austria and has the envied record of having played before more members of the Austrian Court than any other American student. Among her patrons she numbers the Archduchess Marie Valerie, daughter of the Austrian Emperor; the Archduchesses Maria Christine and Maria Annunciata and the Grand Duchess Alice of Tuscany.

Miss Wildermann has appeared twice before the Viennese public, scoring marked successes on both occasions. She left for Berlin to continue her studies under her master, Maurice Aronson.

The Pittsburgh Observer of August 30 says of Miss Wildermann's playing:

The critical opinion of Mr. Klafsky, one of Vienna's best known critics: Then followed the piano numbers by the Aronson pupil, Mary B. Wildermann, "Rhapsodie d'Auvergne" by Saint-Saëns and Weber's "Invitation to the Dance," in which a soft, delicate touch was shown, wonderful expression and the careful use of the pedals, which are the results of Maurice Aronson's training.

La Rue Boals' Dates for January.

Following is a list of La Rue Boals' engagements for next month: January 1, New York City, January 4, Palisades, N. Y.; January 8, Stamford, N. Y.; January 9, Bainbridge, N. Y.; January 10, Sherburne, N. Y.; January 11, Lyons, N. Y.; January 12, Interlaken, N. Y.; January 19, Spring Valley, N. Y.; January 31, South Orange, N. J.

The Elizabeth (N. J.) Daily Journal of November 21 had the following to say of Mr. Boals' appearance with the Park Choral Society:

La Rue Boals proved himself a most finished artist. Possessed of a deep, stalwart bass voice, he has cultivated it to a high degree of control and mobility. His phrasing and pronunciation were admirable. All through his singing there is a strong suggestion of the dramatic fervor and the dash and vim of David Bispham.

Mr. Boals' songs were all of the Bispham order and gave ample evidence of his ability. "Mother of Mine" and "King Charles," two of Mr. Boals' selections, ranked high in dramatic handling and tone quality.

Harriet Bawden to Sing at Williamsport.

Harriet Bawden, the popular lyric soprano, has been engaged to give a recital at Williamsport, Pa., on February 22. Mrs. Bawden is a singer of technical finish, and possesses a pure voice of sympathetic quality. She is a decided favorite in the drawing-rooms of many of the best families in the East, and her work on the public concert platform has brought her many high encomiums.

LOUIS PERSINGER, A GIFTED VIOLINIST, TO TOUR NEXT SEASON.

A little more than three years ago when the Theodore Thomas Orchestra played at a music festival in Denver, Colorado, several musicians invited Frederick Stock, conductor of the orchestra, to meet a young Denver violinist and hear him play. Mr. Stock consented and then some friends presented Louis Persinger, not yet twenty years old. After hearing young Persinger, Mr. Stock offered him a place in the orchestra, but this was refused, as the friends of Persinger had other ambitions for him, and these ambitions were in a measure shared by the young violinist himself. Soon after meeting Mr. Stock, Louis Persinger went abroad, and not long after the well wishers of the gifted American heard that Ysaye had accepted him as a pupil.

When Persinger was ready to play in public, his master Ysaye wrote: "I can say with all sincerity that Louis Persinger is one of my best pupils. He is a virtuoso of a superior order, an excellent musician and in love with his art."

Louis Persinger studied with Ysaye in Brussels, but he also studied with Thibaud and at the Leipsic Conservatory of Music. On one occasion Arthur Nikisch heard Persinger play and later the great conductor wrote a letter to the young artist's mother, filled with encouragement about the future of her son, whom he declared was "One of the most talented pupils the Leipsic Conservatory ever had."

This is praise indeed, for some of the greatest musicians of the past fifty years have studied at the Leipsic Conservatory. With opinions from such sources no one was surprised when Louis Persinger received the appointment of concertmaster of the Bluthner Orchestra in Berlin. At the first concert he revealed himself as being richly equipped for the post. With a nature innately musical, Persinger combines an intellectual force that promises a splendid future for him.

Some of Mr. Persinger's successes as concert performer have been heralded in THE MUSICAL COURIER. The older critics as well as the younger men who review music for the leading papers, have united in expressing words that show Louis Persinger is prepared for any task belonging to an artist of high rank.

Mr. Persinger is to return to America for the season of 1912-1913, when he will make a tour of the country under the management of the Concert Direction M. H. Hanson, of New York. Persinger is the son of a Western railroad man and he has a host of friends waiting to hear him.

The critic of the Dresden Nachrichten referred to Persinger's playing on one occasion with these words: "An all-powerful musical intellect was visible in the rhythmic energy as well as in the really remarkably developed interpretative powers which lent to the renditions of the musically valuable E minor concerto of Nardini special artistic worth."

The Berlin correspondent of THE MUSICAL COURIER, Arthur M. Abell, in a cablegram received at the New York office last week, stated that Persinger recently created an extraordinary impression in Halle. Some press notices from Halle follow:

His skill and temperament held the most complete sway in the Lalo concerto, which he handled in admirable style, both technically and musically. Therefore it was not to be wondered at that the audience grew more and more excited and at the last rewarded the young artist with the most hearty and prolonged applause.—Halleische Zeitung, October 20, 1911.

Louis Persinger is deserving of the most lively appreciation, for he is an artist of extraordinary qualities, who need have no fear of competition with celebrated colleagues and who—if all signs do not fail—is destined to have a brilliant future. Even his appearance, which shows not an atom of conceit or "pose," wins every one's sympathy. And so yesterday evening a firm, spiritual current was established at once between the performer and his audience, who at the more willingly let themselves drift into moments of noble enjoyment, inasmuch as Mr. Persinger gave the most valuable proofs of his musical gifts. The young artist is already a remarkable violinist. He masters his beautiful instrument completely. All the intricacies of finger and bow technique he has made his own, his intonation is of faultless purity, his tone noble, full and round. Added to these admirable qualities is joined a healthy power of expression, so that it is a pleasure to listen to him. His recital demonstrated that he is at home in all fields of violin literature, that he has thought himself splendidly into both the old and modern styles. And natural feeling and sterling interpretations mean more to him than cheap, showy effects. The concerto of Nardini revealed at the start that in Mr. Persinger there dwells a genuine musical nature. The smaller pieces by Kreisler, Mozart and Monigny—worked out in quite masterly style—evoked general delight, and he no doubt knew that with them he would be drawn into comparison with Burmester.—Halleische Allgemeine Zeitung, October 20, 1911.

The young artist gave the public a foretaste of this week's Burmester concert. His program was modeled on the well known lines of the Burmester evenings, only that instead of the usual sonata he played another concerto. That was a pity, as it is quite

enough in one evening to hear one concerto with piano, where the accompaniment has been conceived for orchestra. Leaving this out of the question Louis Persinger's playing deserves much praise. The beautiful concerto of Nardini at once proved that this violinist is a genuine, healthy, musical nature, who lays hold of things in a stimulating way. In the andante cantabile he succeeded splendidly; he interpreted with simplicity and always with expressive fervor, and his tone unfolded itself in rare beauty. The wise restriction of the use of too much vibrato had a very agreeable effect, too, for otherwise slow movements become easily somewhat too sweet. The technical powers of the artist are vast and absolutely reliable. Especially difficult forms (as appear in the Lalo concerto, for example) were conquered like play. Mr. Persinger earned the greatest success with the four little compositions of F. Kreisler, Tenaglia, Mozart and Monigny, which, in his hands, were gems of the finest art.—General Anzeiger, Halle, October 20, 1911.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., December 14, 1911.

The second of the Kansas City Symphony Orchestra concerts was given Tuesday afternoon, December 5, at the Schubert Theater. Ludwig Hess was the soloist. The interest centered in this musical product was manifest to a highly appreciative degree. The work was very satisfactory on the whole. The symphony in D major of Svendsen's was very much enjoyed, and was given a fine performance by Mr. Busch. The program follows:

Symphony, D major.....	Svendsen
Narrative, Lohengrin, In Distant Land.....	Wagner
Ludwig Hess.	
Overture, Oberon.....	Weber
Good Friday Spell.....	Wagner
Erkennung.....	Schubert
Der Musensohn.....	Schubert
My Pretty Jane.....	Bishop
Cato's Advice.....	Huhn
Die Bist Wie Eine Blume.....	Schumann
Der Hidalgo.....	Schumann
Ludwig Hess.	
Berceuse.....	Joernefelt
Preludium.....	Joernefelt
Slavonic Dances.....	Debussé

Ludwig Hess, the noted German tenor, is a most delightful artist. His style in the big Wagner number was perfect. The English songs were most enjoyable, too, the diction being superb.

A song recital was given by Elizabeth-Powell-Osner at Morton's Hall the last of November. This soprano, of Kansas City, enjoys a most interesting local musical career and her recital this season was anxiously awaited, as the results of her work under Louise Rieger, of Kansas City, were expected to fulfil expectations, which was the case. It was all beautifully finished. In a strong program, the aria from the third act of "Louise" was perhaps the biggest number in point of expression, and the "Rosary," by Nevin, given as an encore, won a most popular approval, the Wolf and Strauss songs were of interest, and the old Italian, which opened the program, followed by Schumann, Schubert and Franz, were delightful. The American songs were "Flower Rain," by Loud, "Lamp of Love," by Salter, and the Spring Song from "Natoma," all given with charm and verve. Rudolf King, pianist, assisted.

The second concert of the Fritschy-Campbell Matinee Musicales was given at the Temple Auditorium by the great violinist, Maud Powell, assisted by Waldemar Liachowsky, pianist. The program opened with the lovely Bruch Concertstück, and the breathless attention Madame Powell held throughout was wonderful, indeed. A second group, consisting of gavotte and prelude in E major (Bach), unaccompanied, prelude and allegro (Pugnani), "La Fleurie" (Couperin), and rondo in G major (Mozart), received big applause. The third group included as piano solos a Chopin prelude and wedding music (Grieg). The last numbers were from the modern composers. A negro melody from "Deep River," Cole-ridge-Taylor (arranged by Madame Powell), "Scherzo," by Harry Gilbert, "Russian Cradle Song," by Cesar Cui, and "Sport of Sea-Waves," by Grasse, of New York, ending with the famous "Airs Russe" of Wieniawski. The recital was brilliant. The Temple is a fine hall for recital works and the Fritschy-Campbell management is fortunate to have placed the attractions there.

Edward Kreiser, the Kansas City organist, is devoting much attention to the modern composers at the recitals held on the second and fourth Sunday of each month in the Independence Avenue Christian Church. Mr. Kreiser's good work in his analytical programs is appreciated during the present season of symphony orchestra concerts.

JEANNETTE DIMM.

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GREATER NEW YORK

NEW YORK, December 26, 1911.

Moritz E. Schwarz gave an organ recital at Trinity Church, one of the series of recitals in the American Guild of Organists, December 20, playing the program published in this column last week. It included the novelties, "Festival Overture," by Löwe, and the recitalist's own finale, "The Triumph of Peace"; both proved interesting descriptive works, the latter especially full of festive sounds. Buxtehude's old-time "Toccata" gave opportunity for some especially clean-cut execution, the full pedals rolling out in grandeur; while the instrument at Trinity has limitations, being a composite of old and new material, the pedal-bass is especially ponderous. H. Brooks Day writes in the Rheinberger vein, his "Allegro Symphonique" being in tasteful form, of distinct themes, the work of the skilled organist and fluent composer. Pelham Wilkes lent variety to a program selected and played with a view to variety and sustained interest, an hour in length, by singing the bass solos, "It Is Enough" and "Why Do the Nations," expressively, with good technical execution. It must give joy to Mr. Schwarz's heart to note the attention and size of his mid-afternoon audiences; noticeable are the numbers of men on hand.

The Motley Opera Company consists of Marie Revelle, soprano; Rosemarie Campbell, alto; Deborah Byrne, alto; George Gillet, tenor, and Francis Motley, bass. They are capable of giving scenes from thirty operas in costume, in English, and with all the style associated with regular operatic artists; each of the five singers has had stage experience, and Mr. Motley, the head and director, has probably sung as much in opera as in concert, his best known role being "Mephistopheles." Only a fortnight ago this column noted his success in the part, in a performance at Paterson, N. J., under C. Mortimer Wiske.

Angel A. Chopourian, whose song recital a month ago brought her into metropolitan prominence, continues her success in oratorio as well, as may be seen by a press excerpt printed below. The young singer, like her name, is a unique personality, of Armenian birth, but American education, during the course of which she attained the accomplishment of fluency in German and French; and her English of course is totally without foreign accent. Allied with this is the gift of good looks and graceful carriage, the Almighty further favoring her with a nature in which common sense and lovability are combined. Certainly these attributes together largely influence her singing; no wonder, then, that press and public praise her. The notice:

The work of Miss Chopourian, who has exceptional ability in oratorio singing, not only because of her rich and cultured voice, but because of her dramatic ability as well, was never before shown to better advantage in oratorio efforts.

In all her parts ("The Messiah") her voice was conspicuous; consistent, a condition difficult to achieve in oratorio work, where, as a general thing, the different airs call for variable modulations and action.

In the air, "Rejoice Greatly, O Daughter of Zion," there is demand for the dramatic that it may be done justice, and that Miss Chopourian accomplished this end was unquestionably certain.

Closely following the latter is "Come unto Me," the interpretation of which calls for a soft and subdued tone and dramatic expression, being almost in direct contrast with its preceding air. By rendering the latter equally well, Miss Chopourian scored a dual triumph, which could not be other than gratefully appreciated by those receptive to the charms of good music.—The Hartford Daily Times.

The Women's Philharmonic Society, Amy Fay, president, has affiliated with it a string orchestra, consisting of a score or more of players; under Martina Johnstone they are vigorously in rehearsal, playing chiefly modern works, which they will present to the public at one of the concerts of the society. Olive Mead directed a concert last season, and the high standing of these two conductor-violinists is a guarantee of the serious work done.

Clarence Dickinson, organist of the Brick Presbyterian Church, Thirty-seventh street and Fifth avenue, gave an organ recital on the splendid instrument in King's College, Boston, a fortnight ago. It was in the regular series of the Boston Chapter of the American Guild of Organists, and the size and character of the audience must have been gratifying to Mr. Dickinson. He played works by Bach, Widor, Guilmant, Liszt and others, making especial effect with the last-named. His name is attached to a circular invitation issued by the American Guild of Organists, calling attention to the annual New Year's Day luncheon. It occurs at Hotel Gerard, January 1, at 2 p. m. It is expected that the deans from several chapters of the Guild will be present; ladies and gentlemen, and guests, are cordially invited, the price of the luncheon being one dollar.

Artist pupils of Charles Lee Tracy are giving monthly studio musicales, Eloise Egleston playing a program of

modern composers at the first, December 16, assisted by Dorothy Bolton-Call, mezzo, and Franklin Riker, tenor. Miss Egleston made her debut in Mendelssohn Hall some seasons ago. January 23 is the date of the next program, when Mrs. John Nichols, assisted by Mr. Nichols, tenor, will give a program of chiefly Debussy works. Bidkar Leete is scheduled for the February musicale.

Mary Louise Cassidy Woelber gives "song readings" which include such things as Eugene Field's, Riley's, Chichester's, Dunbar's, Rossetti's, Browning's, Kipling's, and other poems, with accompanying music. Frank Woelber, her husband, is musical director of the Herald Square Theater, where he has one of the best orchestras in the city.

A "Liszt Evening" is announced by the Fraternal Association of Musicians, Hotel Marseilles, Broadway and 103d street, tonight, Thursday evening, December 28. It is expected that Friedheim, Joseffy, Lachmund and other Liszt pupils will be present and give some of their personal recollections. Gustave L. Becker has charge of arrangements.

Lazar S. Samoiloff's artist-pupils will unite in giving the third recital at the Waldorf-Astoria Hotel January 20. The popular vocal maestro is arranging a difficult pro-

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gram, only advanced pupils taking part. The duets from "Cavalleria," "Pagliacci," "Norma," "Traviata," and trio from "Faust" are on the program. Some of the Samoiloff pupils are ready to appear in oratorio, concert and recital. Mrs. Elias, soprano, who has been appearing in concert for three months past, has returned and resumed coaching with this teacher.

Ovide Musin Again Decorated.

Ovide Musin, the distinguished violin virtuoso, has received a communication from the Minister of Science and



OVIDE MUSIN.

Fine Arts in Belgium, of which the following is a translation:

Minister of Sciences and Arts, Cabinet of the Minister.

BRUSSELS, November 24, 1911.

SIR—I have the honor to inform you that, on my proposition,

the King has conferred upon you the rank of Officer of the Order of Leopold.

I beg you to accept, sir, with my congratulations, the expression of my highest esteem.

To Ovide Musin, violinist virtuoso, late professor at the Royal Conservatory of Liege.

(Signed) P. POULLET.

From the secretary of the Royal Conservatory of Liege the following translated letter was dispatched to Mr. Musin:

Conservatory Royal of Music of Liege.

LIEGE, December 4, 1911.

My dear old friend:

How happy I am at your promotion in the Order of Leopold. It gave me joy to place in the hands of our new director all the information and documents necessary to respond to the demand of the minister concerning you, and our director, Sylvain Dupuis, was very warm in his reply and also in his report to Monsieur Delvaux de Feuffenotre, the governor. This new token of appreciation of your talent, and beautiful career as virtuoso and professor has given pleasure to every one here, and I hope that you also will be as happy as we are. I embrace you very warmly and await news from you.

(Signed) LOUIS VANDENSCHILD.

It will be seen from the foregoing that the Belgian Government takes a special interest in its musicians, artists, professors and institutions, and that Ovide Musin had not been forgotten (although he resigned his position as virtuoso professor in 1908 to establish himself in New York City), and his life work as a great Belgian artist and teacher will remain forever recorded and honored in the archives of his country.

The decorations which the Belgian Government bestows through its Minister of Science and Fine Arts no doubt give an incentive to work and attainment. The Order of Leopold was instituted and the Royal Belgian Conservatories of Music were established less than 100 years ago; but even in that short time a long list of names celebrated in science and art have been added to its galaxy.

Although Mr. Musin had been decorated as Chevalier of the Order of Leopold ten years ago, his promotion to the grade of Officer came as a complete surprise, for he had asked no consideration on his own account, being in a foreign country far from family and friends. Mr. Musin's other titles and decorations are: Commander of the Order of the Nisham Iftikar, Order of Cambodge, Officier de l'Instruction Publique (France), Croix du Mérité (Holland), Officier of the Order of Bolivar (Venezuela).

Concerning Nina Dimitrieff's Recital.

The New York press had the following to say of Nina Dimitrieff's recital in New York on December 17:

The singer has a voice of considerable power and good quality. She sings with a good deal of skill and sense of style.—Times.

Madame Dimitrieff displayed a voice of very pleasing quality, a free tone, good phrasing and taste.—Sun.

Her program was extremely interesting, and so was her singing, which was full of intelligence and temperamental warmth; her voice, in its higher register, was large, full and of splendid dramatic calibre.—Tribune.

Nina Dimitrieff, the Russian prima donna, with a beautiful soprano voice, gave a song recital at Carnegie Lyceum yesterday afternoon.

Perhaps the most agreeable feature of an altogether pleasant concert was the folk songs. There was much deserved applause from a large audience.—American.

Madame Dimitrieff presented many songs of unusual character, and almost the entire range of Russian writers was represented. In addition there were folk songs of Great and Little Russia, the program, as a whole, receiving intelligent and entertaining interpretation.

The singer has a lyric soprano voice of agreeable texture, and it is pleasingly free from technical restriction of any sort.—World.

Madame Dimitrieff sang with taste and her voice, especially in the higher register, showed quality.—Evening World.

The four folk songs of Little and Great Russia were very much appreciated and the first and second had to be repeated. The singer displayed a light but good soprano voice, strongest in its middle register. On the whole, she pleased her audience and at the end of the program was compelled to give two encores, one in English, which she sang with charming accent in which every word was distinguishable.—Globe and Commercial Advertiser.

The Russian singer showed herself not only the possessor of a clear and melodious soprano voice, but also a sympathetic and artistic interpreter of a dozen difficult themes, which ranged from grave to gay and from humorous to tragic in the true Russian style.—Evening Sun.

The singer has temperament; is robust, full of feeling and fire. These gifts make her singing enjoyable, and her big, fine voice often gives a sense of inspiration.—Brooklyn Daily Eagle.

A students' recital was given at Fort Worth, Tex., recently by piano and voice pupils of S. S. Losh. The program and the rendition of the various numbers reflected much credit on Mr. Losh as a teacher. Those participating were Minnie Mae Smith, Emma Vaughan, Ida Mae Poe, Martha Lightfoot, Edna Cowan, Lillian Campbell and Anita Renick. The accompaniments were played by Mr. Losh.

MUSICIANS' CLUB HOUSEWARMING.

The Board of Governors of the Musicians' Club of New York issued invitations to a "housewarming" or opening reception at the new club rooms, 62 West Forty-sixth street (between Fifth and Sixth avenues), Wednesday evening, December 20, 9 to 12 o'clock, when members were permitted to extend the hospitality of the club to friends. The occasion found some hundreds of representative musicians of all classes on hand—singers, pianists, organists, stringed instrument players, conductors and managers were all there, and enjoyed what constituted the housewarming of probably the handsomest quarters ever opened to and by the musical profession. The rooms occupy an entire floor; they are decorated with much good taste and judgment; there are writing and dining rooms and an assembly hall, and it remains to be seen if these are sufficient to attract and retain the general interest and support of the musical profession. After everyone had met everyone else, a generous refreshment hour ensued, with salad and coffee, ice-cream punch and cake, and (in a private room) certain other liquors.

The idea of a "Musicians' Club" originated with Tali Esen Morgan, and fell first upon the ears of the faithful score of men who attended the monthly meetings of the National Association of Organists; it was there agitated, and in due time was consummated in the enrolling of over 500 charter members, who pay \$10 dues annually. Following this, David Bispham was elected president, and a great pity it was that neither he nor Mr. Morgan could be present at the opening; the former is still in the West on tour, and the latter had a Philadelphia engagement. That beloved man and musician, Clarence Eddy, dean of American organists, mounted a chair and called the bustling musical folk to order to listen to a "speech of welcome" by Hans Kronold, chairman of the Membership Committee. Mr. Kronold echoed universal regret at the absence of President Bispham, and continued in the following well written welcome:

Long before the star of Bethlehem proclaimed "Peace on earth, good will to men" was music practiced. It is safe to say that at the very beginning of the world the mother found it more effective to put her baby to sleep by music than by speech, and at all times the people glorified by song rather than by speech.

It is far from my intention to entertain you, my dear colleague, by reciting musical history, but I wish merely to have you consider for a moment the "Origin and Development" of what we call the profession of music.

In times almost immemorial music was practiced by priests of a thousand sects to lend mystery to their services. Later it became a subject of scientists, without the slightest thought as to its ultimate beauty and mission.

In the early Christian era it was not merely an ornament to the divine service, nor merely a comfort and a consolation to the martyrs of "Christendom," but it was a song of rejoicing and of welcome to new life and redemption. And so we find, under the wings of the church, men at work to create the principles upon which this beautiful child, called "Music," could be nourished and developed into an exquisite type of a goddess with all her glorious apostles carrying her message to the world.

This young child, when still in her infancy, deserted her good nurse, the Church, and ran away into the world to sing merry songs, and only later, when repentant of her ingratitude, rewarded her Mother by adorning the holy words of both the Old and the New Testament with her glorious dress, the art of music, in its perfection.

I must return to the earliest time for one moment in order to trace clearly the origin of what we call "the profession of music."

At the fall of Rome the first sign of this event was the neglect of the various arts, and until our art of music was merely used by slaves to attract to the charms of the degraded women of Rome the fall was not complete.

Only after the church of God took firm root in the hearts of the people, music became a profession, created by the church, for the church. To the masses music was a thing so incomprehensible that only one kind of profession was in existence, namely, the "church organist" and "choir master," and so I greet tonight at first the great, great grandchildren of their fathers, our colleagues, who have the noblest of all missions in the "art of music," namely, to serve at the divine services of God. With this beginning of a profession goes hand in hand that of the composer, and so I greet those who follow their fathers on this noble path. May they take as their example the unselfishness, the insignificance they attach to money and wealth.

In this moment and occasion we want to remember three of our dead leaders, Nevin, MacDowell and Bruno Oscar Klein.

I next welcome the children of the singers, who executed in their masterly way the works of the previous missionaries of our "art." They are never to be forgotten, thanks to the men of our day who devote their energy to the interpretation of the works which almost five hundred years ago were sung by your fathers; I welcome the singers in our profession.

The natural outcome of the above-mentioned professions was the development of the existing instruments and the invention of new ones. And with this thought I welcome to our Musicians' Club the men engaged in this noble profession, our children, the organ, piano and orchestral instrument builders.

And then the virtuosi began to strive, and here is to the instrumentalist of our club.

And now little orchestras sprang forth and played their merry and quaint tunes, and grew and grew until it was necessary for one mind and one heart to handle them. And thus came forth the conductor to bring to us the message of the orchestra, the thoughts of the genius, in unity and harmony complete.

And tonight at the union of the musical profession we remember gratefully the works of Dr. Leopold Damrosch, Theodore Thomas and Anton Seidl, and our talented young conductors who are fast and with surety climbing the ladder of fame.

Then came the most important of all, when everybody started to play organ, piano, sing, compose; amidst the blasting of brass instru-

ments a chaos resulted, which made it necessary to have some one "knock" for order.

Everybody in the profession thought he was the best, and only his was the right to make music, and so it was necessary to create an investigation committee, to look into this matter of public disturbance, and this investigation committee certainly did look into it. They sometimes had to use instruments of torture to make the professional musician know that he is miles away from "normal," or as we now call it "off his base."

And so I welcome the most popular men in the profession, the critic and the press.

And everybody scratched and piped and hit the piano, but no money came out of the instruments to pay the rent.

And all was for glory, but the commercial world did not understand what it all meant and they insisted that we, like everybody, should pay for what we got. The professional musician knew how to make music, but not how to make money out of it. And so came friends to our rescue, for those who compose, the publishers, and for those who sing and play, the impresario, and we now welcome these in our midst.

There we are. This is the natural outcome of it all. Everything is harmonious except the musical profession. There is not the slightest sign present of a triad, nay, it is all augmented and diminished. A continuous war in the musical profession, no respect for each other, therefore, there cannot be respect for the musical profession, and thus the society still looks upon a musician as a hired servant, as in the times when the wash was quickly taken off the line when the opera company came to town. No matter how great the artist, his costroom, if it isn't, ought to be somewhere else. So the world



DAVID BISPHAM.
President, New York Musicians' Club.

thinks! And still there may be men like us, but none better; as to our women, there are none like them.

But why wonder at the lack of harmony? Frau, Musica became old and gray from wandering from one land to the other, and here in our glorious land, America, she had no lasting place of rest. And so with our wishes for a merry, merry Christmas, we beg her enter this home, and may she find here peace and harmony forever!

No attempt is here made to print a complete roster of those present; but from the printed membership list is culled the following alphabetical list, with a few other names added:

Mark Andrews, Homer N. Bartlett, Arthur Scott Brooke, John L. Burdett, Mrs. Henry Smock Boice, Susan S. Boice, William C. Carl, Madame Ogden-Crane, Lucien G. Chaffin, Laura Sedgwick Collins, Louis R. Dressler (secretary), Nicholas de Vore, Jessie Montez de Vore, Harriet Foster, William J. Falk, John M. Fulton (treasurer), Beatrice Fine, Frederick W. Gunther, Mrs. Hallett Gilbarte, Charles B. Hawley, Fannie Hirsch, Florence Mulford-Hunt, Charles T. Ives, Mr. and Mrs. Edmund Jaques, Mr. and Mrs. Edmund A. Jahn, J. H. B. Joyner, Max Jacobs, Mr. and Mrs. Hans Kronold, Herman B. Keese, Dr. and Mrs. J. Christopher Marks, Reed Miller, E. Presson Miller, Eduardo Marzo, Eleanore Marx, Dr. and Mrs. S. N. Penfield, Dr. James Pearce, Louis A. Russell, William H. Rieger, G. Aldo Randegger, Mr. and Mrs. Clarence de Vaux Royer, Mrs. Franklin Riker, Frederick Schlieder, Edward Strong, Effie Stewart, Grace Underwood, Herwegh von Ende, John S. van Cleve, Richard Henry Warren, Mr. and Mrs. Frank E. Ward, Eva Emmet Wycoff, Julia R. Waixel, J. M. Priaulx, Edward M. Mohr, Dr. and Mrs. Dillabough (nee Smith), Mr. and Mrs. Spencer T. Driggs, Mr. and Mrs. H. I. Bennett, C. Ward Traver, Louis Stillman, A. M. Bailey, Mrs. Hanson, A. Sasslavsky, Manager Hanson, Manager Richard Copley, Elizabeth Morrison, Madame Dario, Cora E. Guild, Harry Wieting, E. Lucille Miller, Frank Hunt, Beatrice Fine, Roa Eaton, Mr. and Mrs. F. W. Riesberg.

PEOPLE'S SYMPHONY CONCERT.

In New Jersey on the day before Christmas lilac bushes displayed buds and the lawns showed new grass, while mosquitoes were seen in New York City. Paradoxical as it may seem, signs of spring were observed also at Carnegie Hall at the second of the season's People's Symphony concerts. The conductor had arranged a program of such alluring qualities as to attract a very large audience, which was as enthusiastic as it was big. The combination of Christmastide and the two composers (Haydn and Mozart) who more than any others carried the brightness and warmth of spring in their souls and bequeathed to the world perpetual springtime, was a most happy one, and the concert may be recorded as among the best of the season thus far given.

Whatever other accomplishments Papa Haydn possessed, he had the true gift of composition, a gift which he did not abuse by trying to stretch it beyond the limits of reason, and so he made music of a character and quality that will probably live forever because of its exquisite simplicity and its lovely complexion. The symphony in E flat called "The symphony with the kettle drum roll" on account of the mezza di voce passage for the tympani in the first allegro, put the audience in a most receptive mood, and its transcendental beauty was reflected upon the happy countenances of all who listened.

Albert Spalding, that phenomenal young wizard of the violin, chose the D major concerto of Mozart for his first number, and a more judicious selection could hardly have been made. The consummate grace with which he played it, the mellifluous tones which he evoked from his golden-voiced instrument, the exquisite finesse of his art, the loftiness of his conception, and the poetic charm of his presentment of the subject matter, stamped him as a rare artist. Indeed, a more lovely exposition of the art of violin playing has not been heard here this season. Mr. Spalding's art is growing, maturing, ripening with astonishing rapidity, and he bids fair soon to stand upon the heights and therefrom proclaim the message of those whose souls had heard the music of the spheres.

Noteworthy were the two cadenzas, the ravishingly beautiful orchestral accompaniment and the unique finale.

What a master this youth Mozart was! What lessons the modern writers could learn from him! The old masters passé? Only to those whose hearts are callous and whose souls are incapable of responsiveness to great things.

Mr. Spalding contributed further delights with a magnificent performance of Tchaikowsky's "Sérénade Mélancolique," the theme of which was sung most affectingly, and Saint-Saëns "Rondo Capriccioso," well delivered. At the conclusion he was tendered an ovation and responded with an encore, the perennial Handel "Largo," with organ accompaniment by William C. Carl.

Liszt, the greatest of the makers of the so-called program music, was represented with his stirring "Battle of the Huns," a tempestuous piece, gigantic in conception, scope and context. It was given an adequate rendition, the orchestra rising splendidly to the occasion and meeting the great demands of the work with proficiency. Mr. Carl presided at the organ in this number and discharged his duties most satisfactorily.

After the concerto, Fannell's "The Domain of Hurakan" (i. e., hurricane) was played. It is a well-constructed piece of orchestration, though its lack of ideas was apparent and its sterility more pronounced by reason of its juxtaposition to works of such momentous proportions. It is incomprehensible why people delude themselves with the idea that the modern orchestra can befittingly present the music of the Indians.

Ann Arbor Music.

ANN ARBOR, Mich., December 22, 1911.

Artists for the Nineteenth Annual May Festival, one of the three greatest musical events of the Middle West, have been announced. Alma Gluck, of the Metropolitan Opera Company, will appear in the Friday evening "Artists' Concert." For the leading roles in "Samson and Delilah," Madame Gerville-Reache and Ellison van Hoose, of the Chicago Opera Company, have been engaged. Reed Miller will take the title role in "The Dream of Gerontius," by Elgar. His wife, Nevada van der Veer, contralto, and Florence Hinkle, soprano, are the only other artists named. As has been the custom for many years past, the Theodore Thomas (Chicago) Orchestra, under the leadership of Frederick Stock, will provide the orchestral music. Prof. Albert A. Stanley has not announced what the orchestral programs will be, but he is arranging them with special reference to their educational value.

The thirty-third annual convention of the Music Teachers' National Association begins Tuesday, and it is expected that several hundred musicians will be present.

VICTOR H. LAWN.

"La Roussalka," ballet by Lucien Lambert, had its first performance at the Paris Grand Opera recently.

CARL FLESCH'S LONDON TRIUMPH.

Carl Flesch made his entree in London in two concerts recently, appearing November 15 and 29 in Queen's Hall with the Queen's Hall Orchestra, making a profound impression on both occasions. The celebrated Hungarian violinist's fame had preceded him and the most enthusiastic tokens of appreciation of his greatness were manifested after his performances. Following are press notices which appeared after Flesch's first concert:

The development of intellect that is characteristic of the age has brought many proofs of remarkable musical gifts, and the present day has witnessed the appearance of many musicians of high attainments. Among violinists, in particular, the indications of ability are frequent, but powers of the order revealed by Carl Flesch, who made his first appearance in England at Queen's Hall yesterday afternoon, are not common. Herr Flesch stands before us as one of the greatest violinists of his day. It is no immature promise that he makes. He comes as a mature artist of ripe style and highly developed intellectual grasp of his work. He is a Hungarian by birth and was trained in Vienna and Paris. He has filled professorships at places as far distant as Bucharest and Amsterdam, and has latterly settled in Berlin, where within the last few years he has established a position as a virtuoso. He had no difficulty in making clear the grounds on which he holds that position. His playing represents the very rare combination of artistic truth and technical perfection. His tone is of impelling beauty throughout the range of his instrument, and invariably pure, no matter what spirit he infuses into his playing. In the concerto of Beethoven he played with dignity and with grace of phrasing, and in the work in the same form by Brahms he indicated like power of investing the music with something more than distinction; in fact, with a vitality that only an artist of the highest rank can create. As a test of his technical command—and a test of admitted difficulty—he played the adagio and fugue from the suite in C of Bach for violin, unaccompanied. His execution was faultless. These three works served as complete proof of his powers, and their effortless expression, their sincerity and, again, their fidelity to the best principle of the art, made his appearance memorable. The Queen's Hall Orchestra, conducted by Sir Henry Wood, gave him all support. His reception indicated that he had completely won the esteem of such of the public as were present. A second recital takes place on the 29th inst.—London Morning Post, November 16, 1911.

Carl Flesch, the Hungarian violinist who made his appearance with the Queen's Hall Orchestra at Queen's Hall on Wednesday afternoon, is a player of mature powers and experience who, though he comes as a stranger to this country, enjoys a high repute in Germany. That it is truly deserved was made abundantly clear by his performance of the Beethoven and Brahms concertos and the adagio and fugue from Bach's suite in C. He is completely master of his instrument and his playing exhibits a purity and dignity of style, a happy combination of intellectuality with deep feeling, which give it unusual distinction. "He nothing common did or mean," and all through the afternoon one felt his constant reverence for the music he was interpreting. Sir Henry Wood accompanied him with characteristic helpfulness. Herr Flesch promises a second recital on the 29th inst., and amateurs should make note of the day.—London Sunday Times and Sunday Special, November 19, 1911.

Among the leading violinists of the day a prominent place must be assigned without doubt to Carl Flesch, who made his first appearance

in England at the Queen's Hall yesterday afternoon in conjunction with the Queen's Hall Orchestra. His program was exacting, consisting as it did of two of the most formidable concertos in existence—namely, those of Beethoven and Brahms, together with an adagio and fugue of Bach, but it may be said without hesitation that he came through the test with flying colors. Not only is his technique equal to all requirements, but his conceptions bore the impress of a strong personality, who, without any striving after new



CARL FLESCH.

readings for the sake of such, none the less conveys a suggestion in everything he plays of a powerful individuality, which is at the same time schooled and controlled by due respect for his text and the traditions. His further performances in London—he is to give a second concert on the 29th of this month—will certainly be looked forward to with interest. Like so many other great executants who come to us from Germany, Herr Flesch is himself of Hungarian origin.—London Westminster Gazette, November 16, 1911.

A notable musical event of last week was the first appearance in London of Carl Flesch, who gave the first of two orchestral concerts at Queen's Hall on Wednesday afternoon. In these days when sensationalism is so frequently approached, it is grateful to listen to an artist whose ideals are evidently sincerity, beauty of tone and classical finish. These qualities were the prevailing characteristics of Mr. Flesch's playing in the violin concertos by Beethoven and Brahms and in the adagio and fugue from Bach's sonata in C.—London Referee, November 19, 1911.

It is ten or twelve years since Carl Flesch has appeared in London. The artist was then recognized as a violinist of exceptional

ability, and his recital in Queen's Hall on Wednesday afternoon easily confirmed that opinion. He plays on the broad and earnestly thoughtful plane and the works chosen for the occasion—the Beethoven concerto, the Bach sonata for solo violin and the Brahms concerto—were eminently suitable for the display of his abilities. The performances were so exceedingly fine that it would be ungenerous to cavil at details, especially as any disagreement would only amount to a matter of opinion.—London Observer, November 19, 1911.

Of all the new violinists we have heard in the last few years, Carl Flesch, who gave a concert with the Queen's Hall Orchestra on Wednesday afternoon, comes nearest to deserving the epithet great. His playing of the Beethoven and the Brahms concertos was wonderfully satisfying. His style is distinguished by a rare union of dignity and warmth and the complete absence of any meretricious tricks might well deceive the unwary into the belief that his technique is deficient in brilliancy. His playing of the cadenzas, however, will teach them the contrary. The impression he made was no surprise to those who knew his great reputation on the Continent.—London Star, November 18, 1911.

An Organ Point.

Saint Vincent College,
Beatty, Pa., December 23, 1911.

To The Musical Courier:

This is an age of prize contests for musical compositions. There was a \$10,000 prize award for a grand opera by an American composer. There have been awards for orchestral works in the larger forms by American composers. Prizes are offered for chamber music, for settings of poems for male voices, for solo voice. A gold medal is offered for the best trio for piano and strings. Even music papers have offered prizes for piano compositions and songs.

Now, to come to my point, where does the pipe organ come in? Why are there no prizes offered for organ works? Is there any field which needs cultivation more than that of composition for the pipe organ? Should not our American composers be stimulated to compose more for this instrument? Why these endless transcriptions of overtures, suites, marches, gavottes, barcarolles and what not? Let us have more original compositions, written for and to be played on the organ by an organist.

Some time ago THE MUSICAL COURIER, discussing American composers, said something to this effect: "How many composers have we in this broad land who can write a fugue, that is, one worthy of the name?" Now, why not put this question to a practical test? Give our American music-makers a chance to display their knowledge of single, double, triple, quadruple and any other kind of counterpoint. Let some one offer a prize for the best concert fugue for pipe organ by one of the natives, and let us see what we get.

This contest should be beneficial in many ways. It would undoubtedly stimulate the study of fugue construction, a chapter which, I fear, at the hands of many, receives but scant attention. This country has some splendid concert organists, but it also has some church organists (I would not venture so far as to say 99 per cent.) who are not only poor exponents of their art, but also play at services music which might sound well in an organ grinder, but has made the grave of our honored John Sebastian Bach a very restless abode.

Respectfully yours,

T. A. GROLL,
Beatty, Pa.

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MUSIC IN BRIGHTON.

BRIGHTON, England, December 11, 1911.

During the past four weeks musical events have been frequent and of great interest. Carreño and Mischa Elman were among the foremost. The two eminent artists combined splendidly in the "Kreutzer" sonata, and gave further delight to their big audience by their soli contributions from Chopin, MacDowell, Schubert, Tausig, Paganini, Mendelssohn-Burmeister, Wieniawski, and Schubert-Wilhelmj. Percy Kahn was a fine accompanist.

Thomas Whitney Surette has just delivered three excellent lectures on the symphonic form. Beethoven's C minor and "Eroica" and Brahms' No. 2, in D major, were discussed upon in his lucid and forceful style. Whitney Surette was able to hold the attention of his hearers (which included the élite of Brighton society) in a wonderful way. He knows his subject and how to deal with it. The Municipal Orchestra, under Lyell-Taylor's sure baton, supplied the illustrations and, furthermore, performed the complete works.

Another lecture of considerable value was that given by Tobias Matthay, who explained to the Music Teachers' Association the right method of imparting his "Principles of Piano Technique." Professor Matthay has a convincing manner of demonstrating his ideas, and his homely illustrations made them clear to all present. He dealt with his subject in regard to the teacher-pupil, the advanced student, and the child beginner.

"The Story of the Waltz: Its Social, Historic, Aesthetic and Romantic Aspects" was the theme of a clever dissertation by Edward Scott. The numerous examples of this phase of the terpsichorean art were shown to music by Scarlatti, Beethoven, Mendelssohn, Chopin, and traditional Elizabethan settings. From the ancient ceremonial rhythmic waltz to the ornamental "Valse Variée" was the range that the lecturer most skillfully dealt with.

The Langley-Mukle Quartet (Beatrice Langley, H. Wynn-Reeves, James Lockyer and May Mukle) are giving a series of delightful chamber concerts. The string party is assisted by Edith Kirkwood, vocalist, and Annie Mukle, pianist, and the three recitals which have already taken place have proved that the artists are of considerable magnitude. The program scheme includes Schumann, Brahms, and French, British and miscellaneous selections.

FRANK MOTT HARRISON.

A Busy Concert Party.

During the present season the Ernest Gamble Concert Party has given no less than twenty-two concerts in the State of Indiana. Last week a private musicale was given in Columbus, Ohio, before a select audience of musical people. The tour closed for the holidays at Amherst, Mass. Pilot Gamble reports a fine list of bookings in the Canadian Northwest for March, including Vancouver, Nelson, Cranbrook, Edmonton, Calgary, Moose Jaw, Regina, Prince Arthur, Saskatoon, Winnipeg, etc. The company has averaged 150 concerts each season for the past ten years.

Mr. Gamble has just received this note of appreciation from Amherst College:

December 18, 1911.

Dear Pilot Gamble:

The general opinion here is that the program by the Ernest Gamble Concert Party was a marked success. I think that it was one of the most enjoyable we have ever had and we have the pick

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of New York and Boston. I, personally, am so well satisfied that I intend to take steps to have your artists here next season.

Yours very truly,

RALPH WATTS.

Secretary to the President.

Success for Dallmeyer Russell.

The following is an account of Dallmeyer Russell's Liszt recital, given December 14, 1911, in the Rittenhouse, Pittsburgh, Pa., which appeared in the Pittsburgh Chronicle-Telegraph:

Dallmeyer Russell's piano recital of Liszt compositions attracted a large audience to the Rittenhouse last night. Mr. Russell was in fine form, playing with wonderful technique and true artistic spirit a program requiring virtuosity of the highest order. The principal number was the great B minor sonata in one movement, which is, in effect, a symphonic poem adapted to the piano, having nothing of the traditional sonata form. The length and difficulty of this work make it a bugbear to artists, and

it is rarely heard in this country. Mr. Russell's performance of it was, therefore, a revelation in more senses than one.

There were five other piano numbers, including the eleventh rhapsody, "Sposalizio," the legend, "St. Francis Walking the Waves," a Petrarch sonnet done into music and a florid transcription of Chopin's song, "The Maiden's Wish," to all of which the soloist gave a poetic and thoroughly satisfying interpretation.

Vocal numbers were added by Rose Leader, a young contralto of unusual promise. Miss Leader has range, power, temperament, clear enunciation and musical understanding.

Blanche Sanders Walker played the accompaniments with fluency and refinement.

MUSICAL ATLANTA.

ATLANTA, Ga., December 18, 1911.

Henry W. Savage's production of Puccini's "Girl of the Golden West" came as far South as Atlanta a week ago, appearing at the Grand on December 9, matinee and evening.

Pepito Arriola gave two piano recitals at the Grand on December 16. The boy probably made his finest impression in the Rachmaninoff "Prelude," op. 3. But where

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was musical Atlanta? Surely he deserved better houses than he had both at the matinee and evening concerts. However, Atlanta is treated to so many free local concerts, which the daily papers make us believe are of high artistic value, that wrong standards are being established, and when a real artist appears, be he a local musician or otherwise, the public remains indifferent. Those who call themselves music lovers should prove the assertion by patronizing real artists' concerts; there certainly are not any too many of them here or elsewhere in the South.

The Philharmonic Orchestra, assisted by Mrs. T. H. Aldrich, of Birmingham, Ala., gave its second concert of the season yesterday afternoon. The audience was fairly large as compared with the usual attendance at these concerts, and the program went even better than at the first concert, the orchestra playing with more smoothness, showing the result of practice. Mrs. Aldrich's rendition of the Tchaikowsky concerto (B flat minor) was a smooth performance technically, but lacking in deep mental grasp; the accompaniment by the orchestra under Mr. Hubner was all that could be asked.

C. R. D.

Charles W. Clarke Sails for Home.

Charles W. Clarke, the American baritone, sailed from Europe Tuesday, December 20, on the S. S. Olympic for New York. He begins his American tour immediately after the new year.



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BOSTON, December 23, 1911.

In Symphony Hall on Sunday and Monday, December 17 and 18, the Handel and Haydn Society gave its 124th and 125th performances of "The Messiah" to capacity houses. This music feast, a local perennial plant, blooms just as hardy and vigorously today as it ever has in its long series of renderings. Truly, Boston may justly take pride in this faithful and expert society of music lovers; for, from the conductor, Emil Mollenhauer, down to the occasional gray-haired men and women in the chorus, there appear proofs in plenty of real musicianship and of that much rarer element, inspiration. The soloists, too, on both evenings gave of their best. On Sunday Florence Hinkle sang the soprano solos with lovely purity of tone and fine musical taste, while Pearl Benedict-Jones revealed a voice of rich, thrilling quality which made an immediate appeal to her hearers. As for Reed Miller, the tenor of the quartet on both evenings, the opinion was everywhere expressed that here was an ideal oratorio singer, one who possesses a voice of agreeable quality and ample volume together with the dignity befitting a singer of such works. Nor was Frederick Weld, the bass, far behind in popular approval, his solos being a feature of the concert. On Monday evening Marie Sundelius, one of Boston's best known sopranos, made her first appearance at the Handel and Haydn concerts and fully justified all expectations by her exquisite singing of "I Know that My Redeemer Liveth," which displayed the unusually beautiful lyric quality of her high tones to splendid advantage. Christine Miller's rendering of the famous alto air, "He Was Despised," brought her a well deserved ovation, while the rich bass voice of Arthur Middleton was so forceful and convincing in the famous air "Why Do the Nations so Furiously Rage," that it seemed as if few could resist becoming advocates of universal peace on the spot.

Edith Wenmark, one of the talented pupils of Madame Berg-Lofgren, has been engaged as soprano soloist at the Church of the Advent on Warren avenue, and is winning much favorable recognition for her perfectly trained voice and artistic manner of using it.

The announcement of an Apollo Club concert is sufficient assurance always of a rare musical treat, but with the magic name of Evan Williams as an additional anticipation it was small wonder that Jordan Hall was filled to the last seat with an audience anxiously awaiting an opportunity to show its appreciation of the treat in store for it. And this opportunity was not long in coming, for at the close of Mr. Williams' first group, consisting of songs by Handel, given with all his unique and wonderful artistry, a scene seldom witnessed at these concerts took place, when every member of the club stood up and joined vociferously in the applause. In his second group the famous tenor even surpassed his first triumph with his exquisite

rendering of the following: "Ah, Love But a Day," Protheroe; "Murmuring Zephyrs," Jensen; "Spirit Song," Haydn, and "Wind and Lyre," Ware. Recalled again and again Mr. Williams gave Rodolfo's aria from the first act of "La Boheme" in a new to be forgotten manner.

A successful trio composed of Caroline Hooker, soprano; Arthur Hackett, tenor, and William H. O'Brien, bass, all three products of the Hubbard studios, has been doing a great deal of concert work through New England meeting everywhere with the most gratifying success. Other pupils of Mr. and Mrs. Hubbard who reflect credit on the splendid training they have received are Anna Cambridge, soprano, and Elsie Bishop, soprano, both possessing unusually fine voices, but perhaps the greatest source of pride to his teachers is Charles Hackett, the young tenor who is creating the same splendid impression in New York, where he is now located, as he did formerly in Boston. At a performance of Verdi's "Requiem," given in Carnegie Hall on December 18, Mr. Hackett was the tenor soloist in a quartet composed of such artists as Alma Gluck, Herbert Witherspoon and Mildred Potter, and carried off his part in the most praiseworthy manner.

Ida C. Knapp, composer of songs for the home and kindergarten, a charming collection of children's songs recently published by the White-Smith Company, announces her "Illustrated Talks on Music," including the different aspects of kindergarten music, and the way to teach them, viz.: a, song singing; b, rhythm, including folk dancing, rhythmic games and exercises; c, interpretative music, including morning music, stories, bands and dramatizations. These talks ought to prove very popular with clubs, societies and schools as Miss Knapp was formerly supervisor of the Detroit Kindergarten Department, and so knows her subject thoroughly from the practical as well as the theoretical and musical standpoint.

Ethelynde Smith, soprano, and Harry Whittemore, pianist, gave a joint recital under the auspices of the art department of the Woman's Literary Union in Portland, Maine, November 24, which called forth the following words of praise from the press, anent Miss Smith's singing:

This young Portland singer, who has already won much success in her chosen profession, has a charming stage presence and manner and her voice is of lovely quality, flexible to a degree, and managed with much style and taste.—Portland Daily Press, November 25, 1911.

An enjoyable recital program was given at the Faelten Pianoforte School, December 18, by Mary Helen Pumphrey.

An interesting piano recital, reflecting great credit on the directors, was given by the pupils of the Fox-Buonamici School at Steinert Hall, December 21. Of the eleven pu-

pils participating in the program, all showed the results of their excellent training, though some, through nervousness at their first public appearance, were hardly able to do themselves justice. The two who stood out, however, as the particular stars of the afternoon, were Louise McAllister, the gifted young daughter of Mrs. Hall McAllister, who possesses in addition to a pure legato touch a musical assurance and authority quite out of the ordinary, and Ruth Lavers, a remarkably talented little girl of fifteen years, who displayed a most amazing technical proficiency, playing the Liszt Polonaise with all the ease and abandon of a veteran. The following pupils took part: the Misses Whitin, Sprague, Crozier, Champlin, Simmons, Gahm, McAllister, Sterberger, Wilson, Lavers and Perkins.

Monday, January 8, is the date set for the long-anticipated recital of Wilhelm Bachaus, pianist, to be given at Jordan Hall.

A delight for the little folks as well as the grown ups, was the "Children's Concert" given under the direction of the New Hampshire Daughters at the Hotel Vendome, December 16, with Katherine Hunt, well known for her charming singing of children's songs, as soloist.

The tenth rehearsal and concert of the Boston Symphony Orchestra on December 22 and 23 brought the following appropriate program:

Pastorale, from the Christmas oratorio.....Bach
Overture to Iphigenia in Aulis.....Gluck
Symphony in G (B. and H. 13).....Haydn
Iberia, from Images.....Debussy
Minuet of Will o' Wispas, Dance of Sylphs and Rakoczy March, from The Damnation of Faust.....Berlioz

Not only did the Pastorale of Bach serve to give a suitable Christmas flavor for those religiously inclined but it also gave much pleasure to those of the audience who appreciate beautiful music in and for itself. The distinctive feature of the concert, however, was a remarkable performance of Debussy's exquisitely beautiful "Iberia," a performance which far surpassed the one given by the orchestra last Spring, and consequently revealed hitherto undiscovered beauties in this undisputedly fascinating work.

BLANCHE FREEDMAN.

Paulo Gruppe's Concert Program.

As announced in THE MUSICAL COURIER last week, Paulo Gruppe, the young Dutch-American cellist, will make his New York debut at Carnegie Hall, Friday evening, January 12, assisted by the Russian Symphony Orchestra. The order of the program follows:

Norwegian Artists' Carnival.....Svendsen
Russian Symphony Orchestra.
Concerto.....Haydn
Paulo Gruppe.
Kol Nidrei.....Max Bruch
Paulo Gruppe.
Berceuse, Dance of the Gnomes (Nur and Anitra).....Iljinsky
Russian Symphony Orchestra.
Nocturne.....Julius Klengel
Sicilienne.....Gabriel Faure
Rondo.....Dvorak
Paulo Gruppe.
Concerto.....Lalo
Paulo Gruppe.
Max Herzberg will be the assisting pianist.

Alice Nielsen with Boston Symphony.

Alice Nielsen, whose concert appearances are under the management of R. E. Johnston, will sing with the Boston Symphony Orchestra, January 25.

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CINCINNATI

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CINCINNATI, O., Dec. 22, 1911.

It is a very chilly day, indeed, "à pierre fendre" (cold enough to break stones), as the French say, when by carefully emulating the renowned Arsene Lupin, one cannot discover a person with a grievance. Sometimes it is a musician, who would consign all critics to that seventh circle so poignantly described in canto seventeen of Dante's "Divine Comedy"; quite often it is a tenor—with enemies; this time it is a Cincinnati minister who complains, and he insists with the ardor of one laboring in a good cause that most of the hymns used in the modern church are uninspired trash, not fit to be called music even in jest. The Rev. C. W. Blodgett, pastor of the Clifton M. E. Church, holds that "Throw Out the Life Line," with its violent rescue refrain, is not only inartistic, but meaningless to the point of fatuity. When sung by a congregation whose sea-going experiences have been limited to an excursion on the Ohio River, it becomes absurd. And then, who ever heard of a sailor man who "threw" anything? The correct nautical term is "heave." The Rev. Blodgett has stirred up a mild sensation by his recent utterance on church music. His remarks were further elucidated by interviews with organists and choir masters printed in the daily papers.

Puccini's opera "Le Villi" and the first act of "Lakme" was given a creditable representation by the Springer Opera Club, composed of College of Music students, at the Odeon Tuesday night. The orchestra of forty-five musicians was under the able direction of Albino Gorno, who was warmly greeted by the large audience. Cecelia Hoffmann sang the title role of Lakme with excellent effect, while John J. O'Connor was the Gerald. Mr. O'Connor possesses a naturally good tenor voice, which has not been spoiled by "methods." Bertha Stafford as Anna in "Le Villi" revealed a soprano voice of fine range and flexibility. The College produced another promising tenor in Walter Vaughn, who sang the role of Roberto. Both operas were well mounted and moved forward without a hitch.

The American premiere of Wiengartner's latest chamber-music work, the quintet, op. 50, in which the leading part is given to the clarinet, took place Wednesday night at the Conservatory of Music. The program also included the piano sextet, which was introduced locally by Theodore Bohlmann three years ago. The artists collaborating in this exceptionally interesting ensemble were Theodore Bohlmann, piano; Bernard Sturm, violin; Max Schulz, viola; Julius Sturm, cello; Joseph Elliott, clarinet; Albin Hase, double bass. A first hearing of the Wiengartner quintet leaves little impression. It is beautiful, if uninspired, melody; stirring no great emotions, leading to no great heights. The piano quintet is much more interesting. John A. Hoffmann, tenor, sang a group of lieder and was heartily applauded.

Frank van der Stucken, conductor of the May Festival next Spring, will arrive in Cincinnati to begin rehearsals with the chorus January 3. Two rehearsals have been called by Mr. Van der Stucken, for January 3 and 4, so that no time may be lost. Alfred Hartzel, director of the chorus, has been kept busy with three rehearsals a week since last October, going over Cesar Franck's "Beatitudes," Handel's "Elijah," and the new Wolf-Ferrari work, "Vita Nuova." J. Alfred Schehl has been obliged to give up the position of Festival accompanist, owing to pressure of other business. Mary Love Akels is now the official accompanist, assisted by Neva Remde.

The recently organized Symphony Quartet will give its first concert January 13 at the Sinton Hotel. Olga Samarroff-Stokowski, pianist, is to be the soloist, and Max Stokowski, with Emil Heermann, violinist of the quartet, will be heard in the Strauss sonata for piano and violin. The other numbers will be Schubert's C major quintet and the D major Tchaikowsky quartet.

Henri Ern, violinist, a pupil of Joachim and Ysaie, gave a concert at the Ohio Conservatory of Music, December 12, that attracted the attention of many professional musicians and dilettante. This program was given: Devil's Trill sonata, Tartini; Chanson Sans Paroles, H. Ern; Nocturno, Chopin-Ern; Rondino, Vieuxtemps; Concerto D major, Paganini; Corrente and Menuet Sentimentale, L. Eller; Rigaudon, Raff-Lauterbach; Introduction and Rondo Capriccioso, Saint-Saëns.

The Woman's Musical Club, Mrs. Adolf Klein, president, will give an interesting program of dance music at the meeting next week. This club, which has a large

membership of women musicians, both professional and amateur, recently gave an old time "Court Concert," which was very much out of the usual order of club programs. The women in powder and patches, and the men in gay brocades with elaborate lace ruffles, played and sang old time music in a drawing room fitted up to represent a room in the castle Sais-Souci.

Mabel Rigelmann, the new star of the Chicago Opera Company, who has attracted favorable attention on account of her beautiful voice and clever acting as Gretel in Humperdinck's fairy opera, "Hansel and Gretel," is well known in Cincinnati, where she often visits her uncle, Morris H. Isaacs. This "Gretel" has a fairy godfather in every-day life, and he is Mr. Isaacs, who, when Madame Gaski first predicted an artistic career for the then little school girl, sent her abroad and paid her tuition under the best masters for five years. Faith and money, on the part of Mr. Isaacs, gave Mabel Rigelmann her opportunity, and she has made good.

No wonder Kathleen Parlow has been making a sensation wherever she has appeared! Cincinnati heard her for the first time at the symphony concerts December 22 and 23, and grew enthusiastic over the young violinist. Her lovely singing tone in the adagio of the Bruch G minor concerto was a thing to dream of and remember with delight. Beethoven's symphony in D, No. 2, was given in fine form by conductor Leopold Stokowski and the orchestra, which seems better and better at each succeeding concert. Wotan's "Abschied von Brunnhilde" and "Feuerzauber" completed the program. JESSIE PARTLOW TYREE.

Charlotte Lund in Recital.

The song recital given by Charlotte Lund at Recital Hall, 13 East Thirty-eighth



CHARLOTTE LUND.

street, New York City, Wednesday afternoon, December 20, had much to commend it, aside from the artistry of the singer, in the several unique features accompanying it. To begin with, Recital Hall, being an auditorium conducive to intimacy, Miss Lund announced on her entrance that she would drop all formality and talk to her hearers exactly as if they were guests in her house. At once all were put at ease, so that the explanations which followed in reference to the song texts made the songs

themselves of greater interest, both because of this little personal touch and through obviating the annoying rustle of programs.

Miss Lund, who was in excellent voice, rendered the following comprehensive program in a manner that won her hearers and made the afternoon a real musical treat: *J'ai pleuré en rêve*.....Georges Hûs; *Psyché*.....Paladilhe; *Lamento*.....Duparc; *Printemps Nouveau*.....Vidal; *Autumn Sadness*.....Ethelbert Nevin; *La Chanson des Lavandières*.....Ethelbert Nevin; *My Desire*.....Ethelbert Nevin; *The Wedding Morn.*.....Ethelbert Nevin; *Ariettes Oubliées—C'est L'Extase*.....Claude Debussy; *Aquarelles, No. 1 Green*.....Claude Debussy; *Il pleure dans mon cœur*.....Claude Debussy; *Paysages Belges—Chevaux de Bois (first time)*.....Claude Debussy; *Lilacs*.....Rachmaninoff; *A Dissonance*.....Borodine; *A Legend*.....Tchaikowsky; *Polak*.....Moussorgsky; *Oh, Love, But a Day*.....H. H. A. Beach; *A Scotch Lullaby (first time)*.....Cyril Scott; *After Sunset (new)*.....Berthold Neuer; *A Prayer to Saint Anthony of Padua (new)*.....Berthold Neuer; *The Reason (first time)*.....Landon Ronald.

Of the individual numbers, the "Psyche" of Paladilhe was sung with rare finish and feeling, and the "Printemps Nouveau" given its own joyous character.

The Nevin group was rendered with such exquisite feeling for the varied contents, the diction so crystalline clear, that all wondered why these songs have not appeared oftener in recital programs.

The French group was equally well sung, since Miss Lund is thoroughly conversant with the modern French music, owing to her long residence in Paris.

Of the new numbers the "Paysages Belges" is quite in the Debussy vein harmonically, with the characteristics of

the merry-go-round, cleverly interwoven; the Scotch lullaby is charming and full of atmosphere; the Neuer songs are interesting in their descriptive vein, and Landon Ronald's composition with its brilliant climax made a fitting close for the whole. Aside from these there were many individual excellencies.

The audience that filled the hall was most appreciative and rewarded the singer with enthusiastic applause throughout the concert. Edith Evans played excellent accompaniments.

FRIEDHEIM AT THE PHILHARMONIC.

Liszt celebrations and no end! The Philharmonic concert Thursday night, December 21, again was devoted to Liszt in another remembrance of his centenary. It is natural that Josef Stransky takes every opportunity to fill his programs with the kind of compositions in which he feels himself most at home, but there was no necessity to regale our public and the subscribers of the Philharmonic concerts with such a surfeit of Liszt food as we got last week, for we had barely digested all the rest of the Liszt we have been chewing since the beginning of the season.

This "Dante" symphony, descriptive music lacking in organic development, and substituting instead a chain of episodes which follow each other without spiritual relation, without association of ideas and motives, changing the rhythm every moment, and trying to conceal these defects with a glittering, external drapery of brilliant orchestration—this kind of music seems to fit Stransky's musical inclinations and individuality to a dot.

Liszt's setting of the "Ideale" follows step by step the contents of Schiller's poem, necessitating a continuous change of rhythm, melodies and motives, which irritates and confuses. A brilliant, effective, but often noisy instrumentation is intended to deceive our ears, and to make up for the lack of absolute music, but it fails in its purpose. Here and there an enjoyable melody emerges, for instance, the episode of only four measures in E flat, to illustrate the words: "Wie einst mit flehendem Verlangen Pymalion den Stein umschloss." But Liszt does not develop such ingenious ideas; they disappear as suddenly as they come. The "Dante" symphony cannot be understood at all without its literary "program," which served the composer as a guide and which was followed out by Liszt almost word for word. Those who are not familiar with the score and its explanation must conceive the "Inferno" as an infernal piece of music, with terrible explosions in the orchestra, in which the tympani, the drums, the brass, etc., perform ear deafening noises. The "Purgatorio" abounds in "larmoyant" atmosphere. Stransky did his best with the work, and the audience applauded him warmly. A word of praise is due the MacDowell Chorus for its sonorous performance of the "Magnificat."

Noble, refined, and artistically impressive was the rendition of Liszt's A major concerto for piano and orchestra by Arthur Friedheim, one of the favorite disciples of the great master. Although as a composition the concerto stands behind the one in E flat, it shows many beautiful details in its rhapsodic pages. Friedheim is a virtuoso of tremendous brilliancy, but at the same time he is also a fine musician, with real and deep sentiment and exquisite taste. Liszt's influence is evident in Friedheim's versatile technique, exact rhythm, wonderful nuances of touch (tender and coaxing in piano, full and euphonious in forte), pearly and glittering passages, and all conquering bravura, forcible yet never hard or violent. Friedheim's commanding repose and the facility with which he executes the greatest technical difficulties also caused astonishment. He brought to light all the poetry which is hidden in this concerto, and charmed and animated his audience to such a degree of applause that they rewarded the artist with recall upon recall and endless shouts of "bravo."

Goodson Due January 10.

Katharine Goodson, who makes a tour of America this season under the management of Antonia Sawyer, will arrive in New York January 10. Miss Goodson begins her season January 13 with the New York Symphony Orchestra, at the Brooklyn Academy of Music. She also plays with the orchestra in Manhattan, and later will play in New York with the New York Philharmonic. Miss Goodson makes a short tour with the Boston Symphony Orchestra, and she plays with the Minneapolis Orchestra in the West and for many educational institutions, including the Peabody Institute in Baltimore, the Misses Masters School at Dobbs Ferry, N. Y., St. Mary's Hall at Faribault, Minn., and others.

Beddoe's Success in England.

Dan Beddoe, the New York tenor, now in England, has been meeting with much success and has appeared in many big festivals. His success is especially gratifying to his instructor, Eleanor McLellan, of New York.

ST. LOUIS

St. Louis, Mo., December 19, 1911.

The most important musical event of last week was the appearance here, Wednesday evening, December 13, of the Cincinnati Orchestra, of which Leopold Stokowski is the conductor. Mr. Stokowski is a brilliant and masterly leader, and the musicians under his direction played in a manner that made St. Louis sit up and take notice. The audience was large, and showed more enthusiasm than has ever been displayed in St. Louis at a similar event. Tumultuous applause and cries of "bravo" filled the Odeon after several of the numbers, while critics looked grieved because they had nothing to criticize. Olga Samaroff-Stokowski, the talented wife of the conductor, was the soloist, and her piano soli were very beautifully performed. Madame Stokowski is a St. Louis woman, and has often been heard here; but this was her first appearance in the city since her marriage.

Two young musicians, of whom St. Louis will soon have cause to feel proud, recently left to go on the stage. George Reynolds is a brilliant pianist, while his sister, Rosemary, is a soprano of unusual merit. Her clear, sympathetic lyric voice has often been heard here, both in concert and church work, and has at all times been greatly admired. Mr. Reynolds, too, has appeared many times before the musical public, and always with much success. Their friends now predict a particularly bright future for them, and, judging by their past endeavors, there seems to be no reason why they should not attain it.

Ellis Levy, who recently went to Indianapolis to play at an artist's recital, stopped long enough at Charleston, Ill., on his way home to be heard in concert there.

The Sunday Popular Concerts have been becoming better and better all the time, and the audiences have been growing proportionately more and more enthusiastic. The selections, while of a lighter nature than those performed at the regular Subscription Concerts, are chosen with nice discrimination, and always possess real merit as musical compositions. One of the most beautiful numbers performed this season was the meditation from "Thais," the solo work being exquisitely done by Hugo Olk, concert-master of the orchestra. It is a pity that as yet Director Max Zach has had only one local soloist at his Pop Concerts. There are many fine St. Louis singers who could be heard on these occasions to the delight of the vast audiences that regularly attend these concerts. Three years ago this very thing was done, and, by means of it, attendants not only received much additional enjoyment from the concerts, but also became acquainted with home talent. Many of the singers heard on these occasions have since gone to other cities, where they are now acquiring reputations for themselves.

Thursday evening, December 14, the pupils of Walter Gerak, vocal instructor of the Sacks School of Music, appeared in a recital at the Musical Arts Building. They

were assisted by the most advanced students from the Piano Department, and the affair was voted a great success.

The Aborn Opera Company concluded its St. Louis engagement Saturday night.

Many of the churches are preparing beautiful Christmas oratorios to be sung by their choirs. Special musical features will be found in nearly all the churches during the next few weeks.

Tuesday evening, December 19, the St. Louis Musical Club gave a recital. The program was as follows:

Piano—
Nocturne T. Spinelli
Etude, B flat..... Moszkowski
Marion Bergman.
Vocal—Aria from Traviata, Ah, fors e lui..... Verdi
Agnes Conrad.
(Kate Fisse, piano.)

Piano—
Prelude and fugue, B flat..... Bach
Etude Henselt
Barcarolle Rubinstein
Rhapsody, No. 6..... Liszt
Claire Rivers.

Violin—Parsifal paraphrase Wilhelmj
Laura Boettche.
(Alma Beyer, piano.)

Vocal—
Heimliche Aufforderung Strauss
Ah, Love But a Day..... Beuch
Maids of Cadiz..... Delibes
Agnes Conrad.

Piano—
Prelude and Sarabande (modern suite)..... Debussy
Sketch (prelude, E minor) Dubois
Improvisation (etude, F sharp) MacDowell
Alan Bacon.

The pupils of the Kroeger School of Music will be heard in three recitals Thursday. In the evening, when the most advanced students take part, a particularly attractive program has been prepared. Mr. Kroeger's work, both as a performer and composer, is too well known to need comment now, while as a teacher of piano he is unexcelled in St. Louis.

Another Tuesday night affair was the Orpheus Musical Society's concert, at which Flora Knoebel, a young violinist, was the soloist. Her sister Edna, an accomplished pianist, played her accompaniments. May R. Pero, soprano, also was heard, her numbers being the "Suicidio" from "Gioconda," an Arditi waltz, and Musetta's song from "La Boheme."

Harold Bauer, who appeared here so successfully early in the season, will play a return engagement at the Odeon, January 3, and his many ardent admirers are eagerly awaiting the opportunity to hear him again. A. G.

MUSIC IN BUFFALO.

BUFFALO, N. Y., December 18, 1911.

The concert given last week by the Buffalo Orpheus Society was well attended and much enjoyed. The program was as follows:

Deutscher Reigen F. Schubert-Lange
Male chorus and orchestra.
Aria, Depuis le jour (from Louise) Charpentier
Miss Hinkle.
Male chorus à capella.
Abgeguckt (new) E. H. Richter
Rosenshneien (new) H. Zollner
String orchestra.
Loin du Bal Ernest Gillet
The Mill Ernest
Male chorus and orchestra.
Barcarolle Offenbach-Spicker
(New orchestration by Julius Lange.)
Soldiers' Chorus Gounod
Songs at the piano, Miss Hinkle.
O Komm im Tramm F. Liszt
From the Land of the Sky Blue Water Cadman
The Sacred Fire Russell
Male chorus à capella.
Die Hexe (new) C. Atterhofe
Der Fliederbaum (new) Richter
Verlassen (new) J. Lange
String orchestra.
The Last Sleep of the Virgin J. Massenet
Whispering of Flowers F. Blon
Male chorus and orchestra.
Largo (new) G. F. Handel
Medieval Hymn to Venus (new) Eugen d'Albert
For soprano solo, male chorus and orchestra.
At the piano, Julius Lange and Dr. E. Herbst.
String orchestra of twenty-five musicians.

Interest centered in the orchestration by Conductor Lange of the Offenbach barcarolle and "Soldiers' Chorus" and the singing also of Handel's "Largo." The audience demanded a repetition of the first two. Florence Hinkle made a "hit" in the aria from "Louise." Her later group of songs was equally beautiful. Miss Hinkle's encores were "Roses Red" and "Tis the Way of June." This sweet soprano has been engaged as one of the soloists for the May Festival. Her engagement to sing here in February with the Mendelssohn Choir of Toronto has just been announced. The Orpheus gave five unaccompanied choruses. The final one was d'Albert's "Medieval Hymn to Venus" (new) from the comedy, "Queen of Cyprus," with Miss Hinkle as soloist. The chorus was well sung, and above all soared the silvery voice of the gifted soprano. Mr. Lange's new song, "Verlassen" (forsaken), was full of pathetic charms in consonance with the title. This won much applause. Dr. Herbst accompanied several fine choral numbers. Mr. Lange played Miss Hinkle's accompaniments with his usual brilliance. For the Orpheus concerts in February and April, the soloists will be Ludwig Hess and Margaret Keyes.

Two Humphrey pupils are making a number of local appearances. They are Katherine Kronenberg, lyric soprano, and Hazel Diekmann, contralto. In a recent "Talk on Operas," Miss Kronenberg illustrated the music. She has a very sweet voice of bird-like quality. Miss Diekmann's gain in confidence enables her to display her rich voice to better advantage. She sang at the Tracey Balcom Pianola recital last Saturday, and will assist in the Christmas music at the Church of the Messiah.

The bass soloist of St. Paul's Cathedral choir, Fred Starr True, sang "The Lord is My Light" (Allitsen) last

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week at the free organ recital given by Bertram Forbes, organist of the Central Presbyterian Church.

THE GUIDO CHORUS

The Guido Chorus gave a concert last week in Convention Hall, which was crowded, as usual. The assisting soloist was Arthur Hartmann, the violinist. It was his first public appearance in Buffalo. Incidental vocal solos were given by two valued Guido members, Charles Yates, tenor of St. Paul's Cathedral choir, and Dr. Frankenstein, of Trinity Church choir. The program follows:

The Omnipotence	.....Schubert-Liszt
Concerto in B minor	.....Saint-Saëns
Rise, Sleep No More	.....Stewart
Even Song in Camp	.....Kromer
Barcarolle from the Tales of Hoffmann	.....Offenbach
Ciaccona, for violin	.....Bach
On the Sea	.....Buck
Sleep, My Love	.....Gaines
Redman's Death Chant	.....Bliss
Farfalla	.....Saurer
Cradle Song	.....Ter Aulin
Zephyr	.....Hubay
Through the Lonely Halls of the Night	.....Hartmann
Good Night	.....Rubinstein-Hartmann

Arthur Hartmann's playing is too well known to call for detailed treatment here. The noted violinist will begin a long concert tour in 1912. When Mr. Hartmann had finished his violin numbers, he took Seth Clark's baton and conducted the Guido Chorus, which sang delightfully his (Hartmann's) new song, "Through the Lonely Halls of the Night," and as a final number a Rubinstein song, "Good Night," arranged by Hartmann. Many friends remained after the concert to offer congratulations.

The compliments of the season to the hosts of MUSICAL COURIER readers.

VIRGINIA KEENE.

"Captured the Solo Honors."

On the evening of December 7 Shanna Cumming, the oratorio and recital soprano, appeared as soloist before the members of the Monday Musical Club at Association Hall, Trenton, N. J. Madame Cumming was received with great enthusiasm, and as one of the papers said, "captured the solo honors." It is difficult to choose from the great number of press criticisms which she has received in the years she has been acknowledged as one of America's first singers; however, a few at random are quoted:

A less gifted singer than Shanna Cumming would not have made the song recital yesterday for Pratt Institute as interesting as she made it. What the best musical coaches forbid those song birds whom they have the rule over to do, Shanna Cumming did yesterday by sitting down at the piano and playing her own accompaniments. It was a musical "stunt" to play from memory, from Bach down to Bruno Klein, about twenty varying types of accompaniments; to divide one's attention between the voice and the fingers and to do it with equal skill.

The unusual sight presented in the hall yesterday against the dark Gothic carvings of the background was that of a grand piano and a red gown, and a woman singer in it rippling through "Shepherds, Thy Demons Vary," or "In the Woods," by MacDowell. —Brooklyn Daily Eagle, November 18, 1910.

Shanna Cumming is leading soloist in her choral line in this country. She is gifted with a charming, velvety, lyric-soprano voice of Mozart type, dramatic and utterly capable of big roles. It is very elastic, clear as crystal and of highest and purest type of sweetness and fullness. Her first selection was an aria from Gounod's "Queen of Sheba," followed by songs "Touch Me Not," by Chadwick; "Ah, Love But a Day," by Mrs. Beach; third, "In the Woods," by MacDowell. The encore was the value song from Gounod's opera of "Mireille," during the singing of which Madame Cumming was seated at the piano playing the accompaniment herself. —Allentown Call, May 9, 1911.

John Barnes Wells, East and West.

John Barnes Wells sang last week at Drake University, Des Moines, Iowa, in the "Swan and Skylark" and "Hiawatha's Wedding Feast," receiving splendid tributes to his singing genius. He had recitals booked in Indianola, Iowa, and Coshocton, Ohio; but his mother's serious illness in Wilkes-Barre, Pa., caused their cancellation. January 7, he appears as soloist at the Harvard Club, leaving the same night for Maine, where he goes on a fortnight's concert tour with Mr. Chapman. January 23, he sings in Glen Ridge, N. J.; January 25, at the Waldorf-Astoria Hotel, and January 30, at Williamstown, Mass. Few are the tenors who are called upon to travel such distances as Mr. Wells; for instance, half way across the continent, to Iowa; half way to South America, to Texas; or who are carried by special train to sing at a funeral up State, as was the case not long since. All the more the compliment to this progressive artist, who in the last three years has come to the front.

Harold Bauer Recital in Brooklyn.

Harold Bauer will give a piano recital at the Brooklyn Academy of Music, Tuesday evening, January 16, under the auspices of the Brooklyn Institute.

Ugo Colombini's Career.

Ugo Colombini, the leading Italian tenor of the Montreal Grand Opera Company, was born in Milan thirty-three years ago. He has had appearances in opera in his native city, in Bologna, at the Royal Theater in Madrid and at the Imperial opera houses in Russia. Colombini's repertory includes about forty roles written for lyric and dramatic tenor. The accompanying picture represents him as Don José in "Carmen."

This is Colombini's second year with the Montreal Company, and he has established himself as an artist of popularity. Recently he has won triumphs as the Duke in "Rigoletto," as Pinkerton in "Madama Butterfly" and as Rudolpho in "La Bohème." Colombini's voice is of beautiful quality, and he is, in addition, a fine actor, which greatly enhances his value to the company.

The performances at Her Majesty's Theater in Montreal have been reviewed in THE MUSICAL COURIER, and therefore readers interested in the opera reports know something of Signor Colombini's successes.

In his own country Colombini holds a high social position. He is an officer in the Italian army, holding the rank of lieutenant in the artillery. This title is not merely



UGO COLOMBINI IN CARMEN.

nominal, for Colombini has done good service for his country.

As a member of the Montreal Grand Opera Company Colombini is very popular with his fellow artists. Musicians who have the good fortune to meet the tenor are usually impressed by his musicianship, which is of a high order. Few singers have any real claims to musical edu-

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cation beyond what concerns their singing and their roles, but Colombini is one of the happy exceptions who knows more of the art than is called for by the demands of the operatic stage.

Before the close of the season Colombini will be heard in other roles which the Montreal public have clamored for. He is today one of the real box office attractions of the Canadian metropolis.

Recital of Eastern Lyrics.

An entertainment new, alluring and absorbing in every particular was that given by Katherine Dupont, recitalist, assisted by Isabel Hauser, pianist, and Helene Artz, harpist, at the Plaza Hotel, on the afternoon of December 19.

Opening in recitations of selected poems of Japan, Miss Dupont appeared in Japanese costume looking as though she had just stepped forth from a beautiful screen. These recitations accompanied by excerpts from Charles Wakefield Cadman's Japanese song cycle, "Sayonara," exquisitely played by Miss Hauser, were an absolute revelation in their unique and lovely simplicity.

Following these came the poems of Persia and India, suitably accompanied by Miss Hauser and Miss Artz, who succeeded in creating the atmosphere of the languorous East, while Miss Dupont with the exquisite cadences of her voice as in action and habilitment gave an impression of seductive loveliness that stirred the pulses even as the refrain of some vaguely remembered exotic dream of the Orient.

It speaks trebly well for Miss Hauser's pianistic art, therefore, that her Grieg solo was so thoroughly enjoyed by the large audience present, since with a less skilled pianist the solo might have been an unwelcome rather than a welcome addition in these circumstances. Miss Artz also displayed her artistic work on the harp in a solo by Hasselman.

It is an unusual entertainment with an unusually gifted combination of artists which should find a place with clubs and at private entertainments everywhere, while Mrs. Paul Sutorius deserves a special vote of thanks for bringing this before the public.

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THE CONQUERING HERO.

GRAND HOTEL,
Cracow, Austrian Poland, December 10, 1911.

Before visiting the South I determined to take a week off and look at a section of country rarely seen by any persons who are not identified, in some degree, with its people or its affairs; Austrian Poland has always been to me a *terra incognita*, off and apart from the line of communication, and it was difficult to get here because it was thought difficult. In reality nothing easier. I came by rail; I shall not rail before I go. With a population of 100,000 people, all of the soil, patriots, and pianists, too, the Cracovienas, with their native Cracovienne, are a most attractive and alluring crowd, living a new civilization without detaching it from the old. The city is a powerful fortress, the biggest in all Austria, but Moltke got on its flank, anyway, and did the damage at Sadowa, notwithstanding. These fortresses can easily be avoided nowadays; in fact, that happened in former days also. When they really wanted or needed a place, as happened with the Greeks at Troy, they would sit down on its flanks and wherever they could and work until they had it. That frequently consumed all their strength, and by the time they did get it, it was not worth the effort.

They might be able to do that with Cracow when the time comes, but you could not make the folks here listen to that. But they want it to be a Polish fortress, not an Austrians, and that makes things unhappy. Back of all the fun in the cafés, where they seem to live, the people have a resigned attitude and a furtive look; they do not seem to declare themselves. But they are enthusiastic at times—when they discuss of Poland; Poland ist noch nicht verloren!

The first thing I hunted up was the grave of Johann Sobieski, who is more prominent in the mind's eye since the Turkish question has again become prominent. The whole jig was up until he took command and near Vienna repulsed the Ottoman onslaught. He did here in the East what Karl Martel had done centuries before him in the West. Both of these European heroes faced the Oriental incursion and both repulsed it and there never was another effort made after Sobieski's victory until in 1904, and that one ended in an Occidental defeat by the Japs. They were the first who had a great victory with a banner not yet recognized by official Europe. In fact, they are distinctly pagan, while the Moor and the Turk have a religious emblem and a distinct monotheistic belief on which they waged war for the very destruction of the infidel. They were defeated by Christian—infidel as they called them—soldiers and commanders. The Japanese, without a religious basis or slogan, defeated a Christian nation, the first defeat of such a nature since the establishment of Christian states. What would a man like this Sobieski have said of such an occurrence; what will Christian history do with it. Here he lies, down in the Königsgruft awaiting the call for another relief from the expected Asiatic peril. The Poles here and in Posen, when they dare entrust their secret opinions and feelings, quickly suggest their theory that Japan is not yet through, and that the big bear must get a bigger beating, and then will come their chance of fighting for liberty once more. Noch ist Polen nicht verloren!

The mausoleums of King Stephan, of King Sigismund I and King Sigismund August and Queen Anna, in red marble, are interesting historically; but the human interest is in John Sobieski because he did that one great trick with the Turkish knockout. The old palace where Sobieski sojourned before and after the battle, on his return from Vienna, is now a city hospital, there being no necessity for it as a palace; palaces for cities in countries that have been appropriated are eyesores. Emperor William has one at Metz which I have not seen and a very handsome one at Strassburg, which I have seen. But the Germans always considered these towns as German anyway, although the people still continue to use their favorite French language in both cities.

The University building and the Marienkirche or church, and a few other buildings, are distinctly Gothic, although far from the pure Northern French cult. The Marienkirche is fourteenth century, which is a period of Gothic degeneration, particularly in this Central European section where it was never genuine. The artists working here were Germans, such as Peter Vischer and Hans von Kulmbach, good old Hans who studied in Nuremberg and in Ulm and then tried to break loose from the schools. No valuable Polish art can be found even among the antiquities and relics of the Czartoryski Museum. Whenever a Pole did a fine job a Russian took it off to the East. The library in the university has over 300,000 volumes and there are not many uses to which the old manuscripts are now put.

Other churches and the Academy of Arts with some old Italian, Flemish and Dutch pictures are points of in-

terest, and then there is the theater, a Renaissance building of a late order. Then there is the park, and the innumerable kaffee houses must not, in fact, cannot, be overlooked.

I tried my best to find a trace of Bardajewska—that's the name, I fear—who composed "The Maiden's Prayer"; in fact, to be truthful, that's my inner reason for visiting Cracow outside of the pilgrimage to Sobieski's grave. But no one in Cracow knows ought of Bardajewska. Here the big man is Paderewski; he is the living hero of the people of Cracow, and they tell me that when last he was here—last year—the town went wild and the people dropped their occupations and made a holiday of his presence. His speeches were printed verbatim, his toasts memorized, his playing glorified and his name nearly deified.

But poor Bardajewska—she was a woman because *ki is man, ka is lady*—(for instance, Paderewski's wife is not Madame Paderewski, but Madame Paderewska)—poor Bardajewska has passed away and even the oldest inhabitants who remember how their parents deified Napoleon when he took possession of Poland, cannot tell me of that renowned composer whose melancholy variations so many millions times riveted the attention of generously minded parents, listening to the prospective young and budding pianists of their own, as they keyed the "Maiden's Prayer" up and down the 6½ octaves.

Memory, oh memory, how you return to the days when the "Prayer" was played, day and night, by aspiring and perspiring pupils of the East Side, the Nineteenth Ward, the Chicago West Side, and all along the Atlantic Coast. From Kretschmar's pupils at Portland to Schneider's at Savannah, "befo' de wah." For all have forgotten Schmalz—old Schmalz—who refused to give lessons through Cramer and through Clementi, who preferred Schmidt and Ravenna, and whose pupils therefore never were able to play the "Well Tempered"; never, and who, therefore, never amounted to anything. "Truth's March," that was Jennie Boozle's favorite, she who married Mennier, the many sided; and her cousin, Jenny Pike, she sang "Longing" and "Saving" and played the accompaniments in different keys because otherwise it sounded so "moterous." The "Zerle" who had a large family never introduced these classics, neither did her husband, little Zion, who lived on Shakespeare street, No. 3, just west of Broadway, near the Broadway market; he and his wife rejected these "Maiden's Prayers" because their hearts went out to Haydn and that old ditty: "Der Nahde liegt im Gahde." And then, when the refrain was reached, she and Zion would yell: "Bring mer gleich den Nahde rei, der Nahde muss gepriggl't sei."

But the "Maiden's Prayer" was not alone in this culture of musical accomplishments, for next to it reigned the ineffable "Monastery Bells" by Wily, who frequently endangered Bardajewska's (or was it Bardajewska) popularity with a larger majority. The "Monastery Bells" tinkled their angelic tolls to such an extent that the publishers could not supply the demand, and one house, the old Willig publishing concern, established 1792, Philadelphia, in a hurry to get out an edition of one thousand, necessary for dealers down South, made an error on the title page and called the composition the "Monastery Belles." A protest sounded from all parts of the land where this conventional disorder intruded into otherwise quiet home life; but notwithstanding requests for the return of the mutilated copies, they suddenly seemed to have vanished from the bosom of the earth and could not be found; none of these "Monastery Belles."

And how Lew Adler did play them, introducing the octave where it abounded and interpolating special figures of home run piano playing without touching the bases. "Monastery Belles," however, never did reach such a fervent hold upon the bated breath of listeners as the "Maiden's Prayer," which never seemed frivolous and which even passed into a four handed edition for the special display of the musical symmetry of gifted twins.

Then came the heroics, "Smith's March" and the "Battle of Prague," with a title page illustrated with a picture taken from an old Boston print showing the fight for liberty at Lexington. There were teachers who gloried in "giving these pieces" to their "scholars," and parents who vied with one another in proclaiming the superiority of their own in the playing of these popular classics. Crossing over once on the Conrad Line, as a passenger called it, I was overcome with the spirit of reminiscence by a performance, between meals, of George Grove's "Pearls of the Ocean," and I asked the young lady from Elgin, Ill., to let me look at the copy, which, I found, was op. 1234, a young number. Grove used to write two or three piano pieces before breakfast and then, after breakfast, take the car to Fairmount Park, take a walk, go home per Girard avenue line through Twelfth street and, being in-

spired, write a few more before dinner. He rushed his opus figures into the five numbers and left Chopin, Liszt and Rubinstein far in the rear. There were teachers of piano lessons in America who gave Grove only to their "scholars" and the culture left all of its effects without any results.

How well do I remember Sara Sheef, a young, fat maiden, whose fingers, short, stumpy, fat and lumpy, were so closely allied that they came near growing together; she was compelled to wear gloves to prevent this. Yet she had to learn how to play the piano because a neighbor's daughter played Grove's "Flowers of Spring" so "beautiful" that Miss Sara's mother cried every time she heard it. It reminded her of the old home at Obergrombach, where flowers grew in the front yard next to the stable, and so Sara took lessons. It required four months before she could play the C major scale one octave with both hands playing together, although they were not always together, which she did not observe. Then her teacher had to give her "Flowers of Spring," and as he was unable to guarantee a sure performance of it within sixty days, the family took the tuner as a teacher, and he didn't show up after six lessons. Sara, dear little virtuosa, soon became the bride of a well to do shoe merchant, but always regretted the "Flowers of Spring."

All this is associated in thinking here at the Grand Hotel at Cracow of the possible vicissitudes that must have befallen Brdajewska after she had composed the "Maiden's Prayer," and I was thinking of what her fate would be now were she living in New York. Of course, she would be of our glorious 99 per cent., although if giving lessons at the institute she would be one of the 1 per cent., not necessarily permanently, yet surely so while there. On the other hand, she might have made so much on her "Maiden's Prayer" that she could be sufficiently independent to reject the offer. Then she surely would be one of the 99 per cent.

But she escaped this terrible fate by having long since passed away; her tender sentiments, as shown in the intense feeling centered in the first and second phrases of the "Maiden's Prayer," and then, with the wonderfully grasping octave movement that follows, emphasized even more, would have made it impossible to endure the awful ordeal of an inauguration in the ranks of the respected 99 per cent. Moreover, there is hardly a doubt but that she would have been a favorite with Damrosch, if for no other reason than the attractive foreign name and the popular title of her chef d'œuvre. We must, therefore, contrary to the usual custom, not join in any regrets that she is dead, which does not mean that we are pleased because she is dead; we must be pleased for other reasons. The originality of the "Maiden's Prayer" has not been questioned, nor will it be. I have heard suggestions of a number of its light motives in some of our American comic opera music of the White Way style, but some experts might doubt this, even after comparisons, and hence I dismiss that part of it, knowing one thing anyway; that is, she wrote the "Maiden's Prayer" before the White Way operettes had been put into commission. There is no controversy on that part of it.

There are some stores here where old fiddles are on sale, real old ones. They may not be as good as some real new ones, but then, they are old, which means much. This brings to mind some fine new fiddles made in America which are worth more than some old ones made in Europe. My old friend George Moulder was a judge of fiddles, and many a good, solid fight he used to put up in old New York to enforce his views. When he became excited he broke into the English language with a vengeance. He had tilts, as he called them, between his antagonists and himself, and getting excited he would yell, "We had a tilt between ourselves, but I got the better; I knew it wasn't genuine." George was a judge of violins, and I wish he could take a look at some of these collections here. They are not very healthy looking; some of the cellos look as if they were tired of being kept out of the fresh air. I heard that down on the Wielopole strasse, near the post office, a privateer has a fine collection. Should I remain over I'll try to find its measure. As a matter of news, I may surprise your readers by telling them that Meely Maier, the contralto, who came from Antwerp without remembering the name, sang here at the Opera recently. How she sang I was not told, but it must have been fairly well, as she was not engaged for next season, but was told to hope. A peculiarity about Meely is that she never remembers the name of the city she is in or out of, and this helps her in denying that she has been anywhere or affirming it. Happy Meely. Many happy returns, Meely.

JENNY KARPELES.

Behymer's Daughter a Bride.

Mr. and Mrs. Lynden Ellsworth Behymer, of Los Angeles, California, announce the marriage of their daughter, Enid Lynn Behymer, to Dr. Roy Malcom. The ceremony took place in Los Angeles, Monday, December 18.

ST. PAUL

St. Paul, Minn., December 23, 1911.

From a very interesting program notably well played on the occasion of last Sunday's popular concert, the Largo from Dvorák's "New World" symphony stands out as one of the most completely satisfying of this season's performances. In contrast to the haunting sadness of the Largo were the Hungarian march from the "Damnation of Faust" (Berlioz), which preceded it, and the Tchaikowsky suite which followed—the six dances of the "Nutcracker" ballet, always a favorite with St. Paul audiences. Besides being a capable leader of the cello section of the orchestra, in which capacity he has been known heretofore, Richard Wagner proved in his playing of Popper's "Polonaise de Concert," in D minor, that he is a soloist of superior ability. In his encore, Saint-Saëns' "The Swan," his lovely legato tone was heard to advantage. Seldom does one hear this well known composition done more artistically. The accompaniment to "The Swan" was played exquisitely and with well nigh perfect shading by Vincent Fanelli, who had several opportunities during the program to show his mastery of his instrument. A very enjoyable number was the intermezzo from "L'Amico Fritz," by Mascagni. Delicately beautiful and graceful is the idyl, "The Naiads," by Anderson-Wingar, which figured for the first time on these programs. The march from "Tannhäuser," the closing number, was splendidly played.

A special service is planned for 11.30 o'clock Christmas Eve at St. John's, of which G. H. Fairclough is organist and choirmaster.

Announcement is made of the opening of a studio for violin instruction and ensemble at 1837 Laurel avenue by Christiaan Timmer, concertmaster of the St. Paul Symphony Orchestra, and Madame Timmer, violoncellist.

"The Messiah" was sung at the Convent of the Visitation Thursday evening, under the direction of Katharine Hoffmann. The assisting soloists were Jessica de Wolf, Florence Petsch, Francis Rosenthal and Alfred Soucheray.

Special Christmas programs are planned for Sunday morning and evening at House of Hope. The choir, under the direction of Jessica de Wolf, will be assisted by Mrs. Harry Lee Mundy, violin, and by four members of the Symphony Orchestra, Morris van Praag and James Grubner, horns; Emilio Ganzerla, oboe, and Rudolph Peterson, violin.

The Winona Symphony Orchestra, assisted by Christiaan Timmer, concertmaster, and the principals of the various sections of the St. Paul Symphony Orchestra, gave its first concert of the season Monday evening. Giuseppe Fabbini was the soloist, playing the Schumann concerto in A minor, and a group of solos, consisting of the Chopin ballade in A flat, F sharp major nocturne and A flat polonaise.

Through the generosity and public spirit of guarantors and a big advance sale of seats, grand opera in St. Paul has become a certainty. The season is to open with a con-

cert Sunday evening, January 28, and there will be two matinees and three evening performances.

The program for the regular meeting of the Schubert Club Wednesday afternoon was given by the students' section. Those who participated were Freda Hanners, Mrs. Leroy O'Brien, Fannie Lifpitz, Madeline Lux, Theresa Laue, Mrs. W. J. Towle, Hattie Paper, Mrs. A. S. Morgan, and Frederick Scheld. Miss Hanners played the first movement of a Schytte piano sonata; Mrs. O'Brien sang a group of songs by Landon Ronald and an aria from "Natoma"; Miss Lux and Miss Lifpitz sang two operatic duets very pleasingly. In addition to their vocal gifts, which are considerable, the young women have good stage presence, their voices blend well and the two duets formed an interesting feature of the program. Theresa Laue contributed two piano solos that were very well played. Mrs. Towle, whose voice is very agreeable and whose manner is charming, sang, accompanied by Katherine Hoffman, a group of Strauss, Saint-Saëns and Bemberg songs. Miss Paper, Mrs. Morgan and Mr. Scheld played a Haydn trio.

The choir of the First Methodist Church, under the direction of Rollin M. Pease, gave excerpts from "The Messiah" Thursday evening.

A program was given at the Land Show Thursday afternoon by the following members of the Schubert Club: Mrs. W. J. Towle, Lima O'Brien, Alice Michener and Mrs. Gustave Renz.

The following program was given before the Schubert Club last Saturday afternoon at the second of the series of chamber music recitals which are being given under the auspices of the club:

Trio, Divertimento Mozart
Christiaan Timmer, violin; Abe Pepinsky, viola;
Richard Wagner, cello.
Septet, E flat major, op. 20 Beethoven
Christiaan Timmer, violin; Abe Pepinsky, viola; Richard
Wagner, cello; A. C. Tacke, double bass; Clarence Warm-
lin, clarinet; Henry Cunningham, bassoon; M. Van Praag,
French horn.

It is doubtful if local music lovers ever had an opportunity to enjoy better choral work than that presented by the St. Paul Choral Art Society, under the direction of Leopold Bruenner, Tuesday evening, at the Y. W. C. A. hall. The parts were exceptionally well balanced, and throughout the entire program the ensemble work was clear-cut and decisive in its effects. The stately "Tenebrae Facte Sunt" of Palestrina showed the most perfect finish in its closely interwoven harmonies and beautiful climaxes, though the audience gave enthusiastic encores to the more modern school in the Rheinberger "Nachtlied" and the MacDowell "Northern Slumber Song." That the not uncommon monotony of a concert purely choral had been successfully avoided was evidenced by the fact that the last number, Bach's "Break Forth, Oh Beauteous Heavenly Light" had to be repeated after the audience had donned its wraps.

MARY ALLEN.

and sad at times, and the alacrity of his fingers tips was bewilderingly pleasing."

January 9, Charles W. Clark, the eminent baritone, will sing at First Baptist Church under the auspices of the Thursday Musical.

"Sometime" is the title of a new song by William H. Pontius, of the Minneapolis School of Music, Oratory and Dramatic Art. It is published by the Theodore Presser Company, Philadelphia. The regular weekly recitals have been discontinued until after the holiday vacation. They will be resumed Saturday morning, January 6, at the usual hour. Signor Fabbini will be in New Mexico during the holiday season giving a series of recitals. The first will be given in Albuquerque, December 23. Julian Johnson, advanced piano pupil of Carlyle Scott, gave the program last Saturday morning. The program was interesting. Vivian Patridge and Bertha Thorsgard, vocal pupils of William H. Pontius, each gave a group of songs. The classes in history, analysis, ear culture and harmony will resume the week of January 2. The class in interpretation, conducted by Wilma Anderson Gilman, will begin January 17. This work is open to students outside of the school.

Charles M. Holt had the "try outs" for the University Dramatic Club play last week. The play will be Ibsen's big historical drama, "The Pretenders," which will be put on for three nights at a downtown theater some time in the early spring. Alice O'Connell, of the dramatic department, is home from Fergus Falls, Minn., where the high school gave a successful performance of "The Rose o' Plymouth Town" under her direction. Miss O'Connell gives Christmas readings at the First Presbyterian Church this week. The Northwestern Alumni Association of Emerson College, Boston, will hold its midyear meeting at Donaldson's Tea Rooms on Thursday afternoon, December 28, at 1 o'clock. The topic for discussion at this meeting will be "How to Teach Gesture," and will be led by Mrs. Charles M. Holt. The officers of the local association are: President, Charles M. Holt; secretary, Estelle Cook. The following members are expected to be in attendance: Estelle Cook, Harriet Hetland, Mr. and Mrs. Charles M. Holt, Mrs. Lewis B. Canterbury, Eva O. Farnsworth, Mrs. J. F. Rice, H. B. Gislason, Alida McLain, Alice Barrett and Ethel C. Pitkin, of Minneapolis; Marietta Averill and Prof. Joseph Galord, of Winona; Prof. Frederick Koch, of the University of North Dakota; Miss Woodberry, of Mankato Normal School; Julia E. Booth, of the St. Cloud Normal School.

Attention to detail and earnest musicianship were the predominant characteristic qualities displayed by the playing last Tuesday, December 19, of several pupils of Gustavus Johnson, director and head of the piano department of the Johnson School of Music, Oratory and Dramatic Art. The interesting and exacting program from the works of Haydn, Mozart, Jensen and Rubinstein, which reflected great credit on the teacher, was listened to by an audience that completely filled the spacious studios of the school. Pupils of Agnes Lewis and Maude Moore assisted with songs and readings. Julius K. Johnson, of the piano department, has just issued, through the Twin City Publishing Company and Clayton F. Summy, Chicago, two new compositions entitled "Thou Art Not Near," a song, and "A l'Abandon," valse, for piano. Agnes Lewis, head of the vocal department, will be heard in solos and ensemble numbers with several well known local singers at the Lyric Theater, where she has accepted a brief engagement beginning January 2.

MARY ALLEN.

A Liszt Concert in Brooklyn.

Thursday evening, January 11, the Brooklyn Institute and the Brooklyn Arion will unite in a Liszt centennial concert at the Brooklyn Academy of Music. Arthur Friedheim, the renowned pianist, and Caroline Mihr-Hardy, the excellent dramatic soprano, are to assist in the presentation of the music, which is to include a chorus from Liszt's "Faust" symphony, the E flat piano concerto, "The Loreley," the polonaise in E major and the fourth rhapsody, to be played by the orchestra. The male chorus of the Arion will also sing numbers by other composers, one work being Friedheim's serenade. The second half of the evening will be devoted to music by Wagner and Strauss.

A New Violinist.

It will not be long ere the concert-going public will probably be discussing the merits of a young man whose abilities as a violinist are known at present comparatively only to a few music lovers. Those few are enthusiastic admirers of his art and as they are excellent judges and people who have heard all the great violinists, it may safely be ventured to assume that his New York appearance will create a furore. In the meantime the name of Holding should be borne in mind.

MINNEAPOLIS

Minneapolis, Minn., December 23, 1911.

*Turkish March Moussorgsky
Overture, Euryanthe Weber
*Zorahayda, legend Svendsen
*Cello solo, Variations on a Theme Rocco Tchaikowsky
Willy Lamping.

Peer Gynt Suite No. 1 Grieg
Morning.
Aase's Death.
Anitra's Dance.
Impe Chasing Peer Gynt.
Quartet for four cellos—

*Serenade, op. 18 Steinlein
*Gavotte, op. 33 Klengel
Messrs. Willy Lamping, Karl Smith, George Ransom,
Christian Erick.

*Dance of the Nymphs and Satyrs Georg Schuman
*Badinage Herbert

*First time in Minneapolis.

Above is the program which the Minneapolis Symphony Orchestra played at last Sunday's popular concert. Willy Lamping, the soloist, made a splendid impression and high praise was accorded him by the critics.

The Philharmonic Club will give its annual Christmas performance of "The Messiah" Monday evening, assisted by the Minneapolis Symphony Orchestra. The soloists

will be Clara Williams, soprano; Genevieve Wheat, contralto; Niels Hougaard Nielson, tenor; Gustav Holmquist, baritone.

Kathleen Hart will be soprano at the Church of the Redeemer beginning the first of the year.

Eleanor Poehler and J. Austin Williams were soloists at a performance of "The Messiah" in Yankton, S. Dak., Monday evening.

The Harvard Glee Club will give a concert at the Auditorium Tuesday evening, December 26.

The second Young People's concert was given by the Symphony Orchestra Thursday afternoon.

Jessie Weiskopf, who has been studying with Josef Lhevinne, is on her way home and expects to be in Minneapolis by New Year's Day.

Clipped from the Chicago County Press: "What a splendid musical career is ahead of this young pianist! His playing is artistic, yes, even charming and dramatic

Rains' Voice Liked Abroad.

Following are several European press tributes to the art of Léon Rains, the American basso now abroad:

Rains' voice, which we know so well from the Opera, seems to have gained in strength. The singer possesses a beautiful legato and a delicate resonant piano which served him well in his song recital. Grave, lyrical songs such as Schubert's "Wanderer" and "Sei mir gegrüßt" seemed to suit Rains best, and these songs he sang with deep feeling. The program was of varied character and had the merit of including several comparatively unknown songs, such as those of Arthur Foote, the wonderful poetical creations of Bocquet and the impressionistic works of Debussy. The recital ended with Strauss' "Lied des Steinklopfers," rendered with pregnant, dramatic force, which proved exceptionally effective.—Dresdner Nachrichten, October 17, 1910.

Léon Rains has often given evidence that he is a master of the vocal art in a degree such as is seldom found in operatic singers. Rains does not concern himself alone with the production of dynamics of the tone, but also, aided by a fine intellect, endeavors to enhance the powers of modulation of the voice so as to be able to lend characteristic color to his recitations. For a bass voice this is particularly difficult. How far Rains has developed in this direction was seen in his rendering of two Brahms songs, "Verrath" and "Erinnerung." The color contrasts which he here achieved were admirable; in the first song he gave us a dramatic, somber, nocturnal mood, in the second an expression of pure lyrical beauty. In the course of the evening we also had many other opportunities of admiring the artist's great range of expression. In Sommer's "Nachts" and other songs Rains showed his mastery of vocal declamation.—Dresdner Journal, October 17, 1910.

Rains achieved a complete and well merited success. The large audience were delighted to hear again the resonant, expressive voice of the late basso of our Opera. Rains' exceptionally fine schooling points to a singer who is accustomed to work with the great tone masses of a full orchestra. An artist who has not habitually sung with a large orchestra could scarcely give such dramatic rendering of the ballad like song "Verrath" by Brahms, and yet one could by no means assert that he did not conform to the lied character of the song. His fine delivery exhausted the poetical contents of the work, enabling him to make a success of all the modern songs, some of which cannot be considered to possess much musical value. A closer study of an English song by Fisher, for instance, and also two songs by Sommer had not much depth, although effective enough for the voice. As works of great value we must consider the songs by Kaskel and Bocquet, especially those of the latter, whose composition of Hartleben's beautiful poem "Ellen" shows profound conception. Rains also sang three songs by Debussy which showed with what delicate colors the master paints.—Dresdner Anzeiger, October 18, 1910.

One is always glad to meet Léon Rains whether it be in opera or in the concert hall, for here a matured personality speaks to us. In his song recital Rains passed quickly from classical songs to modern tone poetry in which he found full free freedom for his powers of artistic reproduction. In the first song, a simple Scotch ditty by Foote, he made a favorable impression and throughout the program the efforts were heightened up to the masterly climax of Strauss' "Lied des Steinklopfers." Between the songs were works of Dresden origin and works by Debussy. Of Dresden composers Kaskel found expression in a good song, "Totenbett," further the talented young Bocquet, whose "Ellen" gives very delicate nervous impressions, and lastly Pembaur with a song, "Sehnsucht," which is well written without saying anything new.—Dresdner Neueste Nachrichten, October 18, 1910.

The numerous admirers of the fine art of Léon Rains were glad to hear him on October 15. Schubert's "Wanderer" was an excellent introduction to the interesting program in which we only missed Schumann. As former operatic singer he showed his good taste in choosing Brahms' "Verrath," which he rendered most impressively. If in this song we could not help admiring the strength and volume of Rains' voice, then we were all the more delighted by his beautiful mezzo voice in Foote's "I'm Wearing Awa." There followed a delicate composition by Bocquet after a poem, "Ellen," by Hartleben, which with "Waldestimme" gave evidence of the composer's talent. Rains gave us a charming mimical study in Debussy's "Le Faune," which was encored. The program closed impressively with songs by Strauss.—Sachs Volkszeitung, October 18, 1910.

Léon Rains found at his appearance in the concert hall hearty applause called forth by the admiration of the artist and the pleasure of seeing him again. Mr. Rains' voice is of such volume that at times it was almost too powerful for the small hall of the Palmengarten, but as the artist, with good taste, always avoids any unnecessary display of big tones and is besides master of a wonderful piano, the general impression he made was entirely artistic. Intelligence and earnest endeavor have combined to develop Rains' vocal art, which found finest expression in Schubert's "Wanderer" and "Sei mir gegrüßt"; also in Brahms' "Verrath," in which the artist was enabled to show his dramatic talent, and in the Scotch songs. After Kaskel's "Totenbett" Rains sang two curious and fantastic songs by Bocquet and concluded the group with Pembaur's "Ich und die Sehnsucht," which seemed to be the most effective of the modern songs.—Elbgaupresse, October 18, 1910.

Court Singer Rains, the popular and much admired operatic singer, naturally drew a large audience. The applause which greeted him at his appearance grew even more enthusiastic in the course of the evening. And indeed the mood of every song he gave was expressed with incomparable art. Rains' powerful voice is yet capable of the most delicate piano, and his profound conception and brilliant rendering of every work fascinated his audience to the close.—Elbtal Abendpost, October 18, 1910.

Léon Rains is a singer who can fascinate his audience. Even in the Schubert songs he was most interesting, for he gave us highly personal and not traditional renderings. Brahms' "Verrath" became a whole drama. The singer showed wonderfully delicate lyrical talent in Foote's "I'm Wearing Awa" and also gave peculiar relief to the songs of Bocquet, in whose poetical composition "Waldestimme" the accompanist seconded him with fine effect. Rains had the greatest triumph with the very beautiful and characteristic tone paintings of Debussy, whose "Le Faune" had to be repeated. The

whole program was cleverly put together and contained no dull moments.—Lokal Anzeiger, Dresden, October 19, 1910.

We listened with unadulterated pleasure to the song recital of Léon Rains, who is undoubtedly one of our best singers. A powerful, expressive voice, excellent schooling and a delivery of distinction combine to produce an impression which holds his audience spellbound. Dresdner Rundschau, October 22, 1910.

The Witek with Brown.

In Europe, as well as in America, the name of Witek is widely known. For many years Anton Witek was recognized as one of the leading violinists of Germany, and as a musician he stood in the first rank.

Vita Witek was also for many years identified with the musical activities of Germany, and her recitals, as well as



VITA WITEK.

orchestral concerts (at which she often conducted) are well remembered, and with pleasure, by the music lovers of Berlin.

Throughout Europe these two interesting artists have been heard in sonata and joint recital, at which times, in addition to bringing out new or seldom heard works, they have charmed their audiences with the authoritative and



ANTON WITEK.

musically renditions of the more familiar compositions. In Boston and New York, the regular appearances of Mr. and Mrs. Witek are looked forward to with much interest; in fact, wherever they have appeared together, their pro-

grams have been pronounced among the finest of the kind heard.

Anton Witek is a Bohemian virtuoso, assistant conductor and concertmaster of the Boston Symphony Orchestra, and has been heard in solo with that organization in every city of importance in the East.

Vita Witek's fame as a pianist has been won chiefly in European cities; but wherever she has played in this country, she has been recognized as one taking rank among the best of the women pianists.

This is one of the most interesting and remarkable chamber music combinations in America, which has earned a high place through merit.

The Witek will hereafter be under the management of E. S. Brown, of New York.

Of them, European critics have the following to say:

All three pretentious compositions were rendered by the two artists with completeness of form, fidelity of style and fine feeling. A particularly pleasing effect was the absence of pedantic superficiality. One felt that the two performers gave themselves up fully to their task and were inspired to the innermost in their joint performance.—Neueste Nachrichten, Berlin.

Seldom does one hear such sound and fresh execution so full of temperament, with a freedom from artifice and pedantry; the two performers seek only the interpretation of the works chosen.—Lokal Anzeiger, Berlin.

The two artists enjoyed a fully artistic success.—Börsen Courier, Berlin.

The delicacy and subtlety of tone of their joint performance was an enjoyment to the auditors.—Zeitung, Berlin.

The blending of the two instruments was faultless in every respect. The rendering of the "Kreutzer" sonata was particularly effective. The final andante, with the spirited and finely developed variations, could scarcely be performed more thoroughly, and after the wild and stormy presto finale there was a wild burst of applause.—Reichs-Anzeiger, Berlin.

If any one wishes to hear good chamber music, well rendered, he would find it worth while to avail himself of the Witek musicales.—Börsen Zeitung, Berlin.

The third and last evening musicale of the ever interesting pianist, Vita Witek, and the sterling concert leader, Anton Witek, took place under most favorable auspices. One left the hall with the feeling of once more having enjoyed a true artistic treat. How wonderfully clear was the sonata of Schumann in D major, and how characteristic and passionate Grieg's sonata in G major! The crowning event of the evening, however, was the sonata in E major, offered here for the first time, and "Lazari," an original work with a strain of deepest melancholy. It is to be hoped that the concert institutes of the Province will also give their attention to the Witek musicales.—Allgemeine Musikalische Rundschau, Berlin.

From the first touch the hearer realized he had before him two artists of the highest standing. Both Mr. and Mrs. Witek executed this work in truly classical manner.—Anzeiger, Brunswick.

The Boston press has commented thus:

A large audience was present and applauded at times with an enthusiasm uncommon at concerts here.—Boston Globe.

Anton and Vita Witek's recital was a success.—Boston Record.

These artists are so thoroughly musically, so entirely without unwarranted frills, that an evening of their playing is sure to be full of pleasure. And when to a program of favorites they add entirely new works, they bring real musical gifts to this city.—Boston Globe.

Paul Althouse Scores Success.

Paul Althouse, tenor, won the following praise from the Allentown (Pa.) press in his recent appearance there:

Mr. Althouse sang the aria from "La Bohème" in a clear, robust voice of rich quality and made a splendid impression, which was still more in evidence in the 13th Psalm, when his solo work was entirely above criticism.—Leader.

His voice is of splendid quality with a richness which, added to perfect control, places this artist in the front rank. His solo in the 13th Psalm proved to be the "piece de resistance" of the evening's vocal program.—Morning Call.

Mr. Althouse possesses a tenor voice of unusual capacity both as to quality and quantity. He has a brilliant future before him.—Chronicle.

Mr. Althouse scored heavily and was an agreeable surprise to the large audience present.—Democrat.

He is a young man of commanding presence and has a voice of clear limpidity, vibrant and with abundant carrying power. He sang superbly and carried the solo part of the 13th Psalm exquisitely.—Item.

Following are his bookings for December and January:

December 10—Newark.
December 11—East Orange.
December 14—New Haven.
December 18—Yonkers.
December 19—Troy.
December 24—Newark.
January 3—Lawrence, Mass.
January 11—Richmond Hill.
January 16—Albany.
January 23—Lowell.
January 26—New York.

PHILADELPHIA

PHILADELPHIA, Pa., December 23, 1911.

The Philadelphia Orchestra gave its eleventh pair of symphony concerts on Friday afternoon, December 22, and Saturday evening, December 23. Carl Pohlig conducted. The program follows:

Overture Solennelle (1812).
Symphony, Pathétique (B minor, No. 6), op. 74.
Excerpts from Nut-cracker Suite (first time at these concerts).
Slavic March, op. 31.

The program, devoted entirely to compositions of Tchaikowsky, was undoubtedly one of the most enjoyable, and finished, in points of arrangement and rendering, of any of the now half spent orchestral season. The opening overture, "Solennelle" ("1812"), is familiar and always a pleasure to hear. The rendering of the "Pathétique" symphony, so familiar, too, was seemingly filled with musical imagination. The suite of dances taken from the "Nut-cracker" ballet was heard for the first time at these concerts and proved attractive. The Slavic march brought the program to a most effective close.

The next two pairs of concerts by the Philadelphia Orchestra will be for the benefit of the Guarantee Fund. At the first pair the orchestra will be assisted by the Mendelssohn Club and Dr. Gilchrist in the following program, Carl Pohlig conductor:

Overture, Euryanthe Weber
Veneta Brahms
(Chorus and Orchestra.)
The Autumn Brahms
Evening on the Sava Serbian Folk Song
Overture, Tannhäuser Wagner
Zigeunerleben Schumann
(Chorus and Orchestra.)
Wach auf und ehrt eure deutschen Meister, from Act III.
Die Meistersinger Wagner
(Chorus and Orchestra.)
Legende Tchaikowsky
Noel Gavaert (Old French)
Nazareth Gounod-Gilchrist
(For Chorus, Orchestra and Organ.)

At the second pair Madame Schumann-Heink will be heard.

The Metropolitan Opera Company of New York presented "Tosca" on Tuesday evening, December 19, with Geraldine Farrar making her local debut in the title role,

Press Estimate of Clifford Lott.

Clifford Lott, the baritone who made so favorable an impression in his recent New York recital, is well known in Europe and America and a singer who has been warmly praised by the press, as the following excerpts show:

Clifford Lott made a very good impression. He was cleverly accompanied by his wife and contributed a series of German and English songs. His baritone voice is admirably even throughout its range and is of wide compass, his high tones approaching genuine tenor timbre, and above all he gave evidence of an unusual degree of poetic interpretation.—*Berliner Tageblatt*.

Clifford Lott possesses a sonorous baritone of wide range, with a beautiful rich timbre. It has been well trained and devoted to the service of true art.—*Berlin Allgemeine Musik-Zeitung*.

Clifford Lott is the possessor of a finely cultured, warm baritone voice.—*Berlin Vossische Zeitung*.

Clifford Lott let us hear a full toned voice that goes to the heart, and one that he manages with good taste.—*Berlin Daily Record*.

Mr. Lott combines with a magnificent vocal organ marked dramatic qualities, while the versatility of his powers is remarkable. His delightful interpretation of the works of the composers he essayed, together with his distinct enunciation, place him on a plane altogether his own in this field. That this comparatively young singer has a future full of artistic successes before him cannot be doubted.—*Los Angeles (Cal.) Express*.

Clifford Lott's majestic and pulsing baritone was imposing in his rendition of "The Farewell to Hiawatha," by Arthur Foote; this singer, beyond his remarkable voice, has a comprehension and expression that is most compelling in addition to his quality of perfect schooling.—*Los Angeles, Cal., Examiner*.

Mr. Lott possesses a voice of splendid timbre and compass and he uses it with an artistic discrimination that is absolutely inspiring. He not only sings with the understanding of the master, but he enunciates with a distinctness and clearness that doubles one's pleasure in listening to him. Among the numbers on the program were three songs by Arthur Foote, accompanied by the composer, and which constitute a trio of truly exquisite compositions. Mr. Lott secured splendid effects by means of his ideal interpretation. Mrs. Lott accompanied the singer with the finesse of a true artist and one who not only understands the lyric requirements of a song, but who knows the possibilities of the piano as associated with song literature.—*Pacific Coast Musical Review*.

The song recital offered by Clifford Lott was an event both from the quality of the program and the splendid work of the artist. Lott, whose voice is a pure basso cantante, sang a list of songs embracing a wide range of composers, and his natural gift of a full melodious quality is intensified by a splendid enunciation. Especially noticeable was this in songs of declamatory character and those of the story-telling type, in which the themes were as de-

and Scotti as Scarpia; there was a large audience. The next performance by this company will be given Tuesday, January 9. "La Bohème" will be the bill, with Alma Gluck as Mimi and Caruso as Rudolfo.

At a concert given by the pupils of the Leeftson-Hille Conservatory of Music in the Orpheus Club Rooms on Friday evening, December 15, there was a large class represented and a program of widely contrasted selections. The school of violin playing, of which Henry Such is head, was well represented by Daniel Cohen and Jacob Simkins.

Pauline Smith, who has opened a most attractive and artistic studio in the Baker Building, 1520 Chestnut street, is recently from Paris and a long course of study with the well known exponent of the Italian method, Mr. Sbriglia. Miss Smith expects to combine concert work with her teaching, and musicians are glad to welcome her to the new musical Philadelphia as it is becoming known to be.

Julie Lindsay, who is establishing a "cours" for special work in French songs and opera, gave a concert in Witherspoon Hall Thursday afternoon, December 21, assisted by Thaddeus Rich, violinist; Selden Miller, pianist, and Ellis Clark Hamman, accompanist. Miss Lindsay sings with excellent diction, in good style, and possesses all the artistic and personal qualities essential to a successful entrance to this new field of music in Philadelphia, and it is hoped a ready response will be her welcome to this city.

Marc Lagen, the New York manager, made a special trip to Philadelphia last week to hear two very talented pupils of Perley Dunn Aldrich, Viola Brodbeck, soprano, and Evelyn Carbutt, alto.

CALENDAR FOR THE WEEK.

Choral Society of Philadelphia—"The Messiah," Academy of Music, Tuesday evening, December 26. Soloists: Florence Hinkle, soprano; Christine Miller, alto; Reed Miller, tenor; Frederick Martin, bass; Henry Gordon Thunder, conductor.

Philadelphia Orchestra—Gala performance, Mendelssohn Club and Dr. W. W. Gilchrist; Carl Pohlig, conductor; Friday afternoon, December 29, and Saturday evening, December 30.

JENNIE LAMSON.

lightly grasped through the words as in the music. A noble number was that of Handel's "Revenge, Timotheus Cries," requiring flexibility of tone and good technique. Mrs. Clifford Lott played all of his accompaniments and gave him strong support.—*San Francisco Chronicle*.

Clifford Lott was heard in a recital at four o'clock, and was accompanied by Mrs. Lott, except during the three Arthur Foote songs, when the composer assisted at the piano. Mr. Lott has a clear, true voice of much musical charm.—*San Francisco Examiner*.

Mr. Lott has a baritone voice of excellent quality and ample power which he manages throughout with skill. A singer of fine intelligence and good taste, his program gave him ample scope for his art.—*Columbus, Ohio, Sun*.

Clifford Lott's possessions are a naturally fine baritone voice which has been carefully cultivated, a musicianly feeling which is inherent and in a constant state of development, an intelligent recognition of the nobility of his art, joined to an intense desire to reach its highest pinnacle; dramatic instincts which serve him admirably in his song readings, and added to these he has a deep vein of humor which make of some of his songs real character studies.

In the classic, romantic, modern or dialect songs he was equally at home, showing in all a beautiful quality of tone, thorough understanding of the song atmosphere, flawless diction and all those necessary requisites which are reckoned as the equipment of a present-day concert singer.—*Columbus Dispatch*.

Mr. Lott is the possessor of a fine ringing baritone voice which he uses with consummate art. His voice is decidedly even throughout and his command of tone coloring is excellent. His group of German lieder he sang with fine diction, thorough understanding of the songs and with a lovely quality of tone. He is a thoroughly artistic singer and possesses two of the most requisite necessities of an artist—a splendid voice and a thoroughly musical temperament.—*Columbus, Ohio, State Journal*.

Mr. Lott has done good work and it shows in the smooth and flexible utterance, the increased command of every source of breathing and phrasing and a dignified, but graceful stage presence.

Mr. Lott gave a program of seventeen numbers of wide lyric range and couched in English, French, German and Italian. He was cordially received and heartily applauded.—*Columbus Citizen*.

Clifford Lott's voice is a full resonant baritone of unusually rich quality and used with a fine intelligence. Coming so soon after the heavy Wagner recital his program was purposefully light, containing but little to try the mettle of the singer's capabilities. However, there was enough to show splendid dramatic power if need be, the "Revenge," from Alexander's Feast, Handel, and "The Tryst," by Sibelius, bringing out flashes of fire and being sung in fine style.—*Sacramento, Cal., Bee*.

Clifford Lott is a baritone possessing at once voice of rare musical quality, fine style and personal magnetism. He is an artist in every sense of the word, but without mannerisms or any of the

cheap outward concomitants so necessary to a certain brand of genius.

His voice is a true baritone, very flexible and resonant in the highest registers, his G being one of his most musical tones. His breath control is remarkable as was demonstrated in his exquisite rendition of Tchaikowsky's "Sleep, Suffering Love," a most beautiful slumber song which, in the judgment of the writer, was the gem of the program.—*Sacramento, Cal., Star*.

Mr. Lott's splendid baritone offered a splendid example of tone placing, his tones being unusually clear and pointed. It is a big voice of exceptional range and a vivid sympathetic interpretation.—*San Diego, Cal., Sun*.

Clifford Lott has a mellow musical voice of wide range, a voice that is under fine control and that is used with good taste. With the voice he has the temperament that makes his singing something more than satisfying to the intellect alone.—*Riverside, Cal., Enterprise*.

Dr. Wollé Gives Organ Recital.

Dr. J. Fred Wollé, the noted organist and director of Bethlehem, Pa., whose recitals have been and are among the musical events of this country, recently gave a recital in Washington, D. C., of which the Washington Evening Star said:

The recent organ recital by Dr. J. Fred Wollé, of Bethlehem, Pa., was a notable event from the musician's standpoint, and Lucy Brickenstein, this year's musical director of the Friday Morning Music Club, is entitled to the appreciation of those who attended, for her enterprise in giving Washington music lovers the opportunity of hearing this great Bach exponent. The recital was given at St. Paul's Episcopal Church, and attracted a large audience of teachers, organists and singers—guests of the Friday Morning Music Club. Mr. Wollé's program consisted of the Goldberg air and thirty variations, composed by John Sebastian Bach for the harpsichord, with two keyboards (now practically obsolete), and Dr. Wollé, in order to bring the work into practical use for present day instruments, has transcribed it for the organ.

Regina de Sales' Lecture-Recital.

Regina de Sales gave the second of her series of lecture-recitals at her home, 40 rue de Villejust, Paris, France, Tuesday, December 5. The subject was "Technic." A number of the pupils sang from Mozart, Pergolesi, Gluck, Handel, Brahms, Schubert and Rubinstein, to illustrate the points of the lecture.

These recitals are proving unusually beneficial and attractive, and are causing much comment in musical circles of Paris.

Walter Soomer has asked the Dresden Royal Opera to release him from his contract with that institution.

THE ZOELLNER QUARTET

March, April and May, 1912

Interesting Data
from

MARC LAGEN

American Manager

ALESSANDRO BONCI COMING.

Alessandro Bonci, the noted tenor, closed his engagement at the Costanzi, Rome, in a performance of "Rigoletto," organized by the Associated Press for the benefit of the orphans and widows of the soldiers who have fallen in the Italian-Turkish War, and thereby added to his long list of great successes.

The closing of the opera season was for Bonci the acme of his artistic triumphs. After the performance he hur-

O bel mio dolce ardor.....Gluck
Vittoria! Vittoria!.....Carissimi
At Dawning.....Cadman
At Parting.....Rogers
I Love Thee So.....De Koven
Aria from Matrimonio Segreto.....Cimarosa
Le Desert.....David
Colette.....Chaminade
Sogno, from Manon Lescaut.....Massenet
Aspirazioni.....Montefiore
Alla Luna.....Mascagni
Mattinata.....Leoncavallo
Cielo e Mar, from Gioconda.....Ponchielli

Mr. and Mrs. Bonci will enjoy Christmas at home with their children for the first time in fifteen years. They sail from Liverpool December 30 on the Mauretania, arriving in New York January 5. Bonci's concert tour will open at Carnegie Hall, New York, on January 10.

Schumann-Heink Again Sings Fricka.

Ernestine Schumann-Heink, that consummate artist, who for years has delighted thousands and roused the muse in many a heart; who, by reason of her graciousness has won the heart of the music world; who, on account of the magnificence of her art has been able to give the music lovers of the New World as well as the Old; who has endeared herself to all who have been so fortunate as to have the opportunity to sit beneath the spell—Ernestine Schumann-Heink, a songstress and a woman—the combination that wins and conquers—appeared as guest in the role of Fricka in "Die Walküre" with the Chicago-Philadelphia Opera Company at Chicago, on December 21. The part is one with which this artist has long been identified and that Chicago bowed again before her greatness is not in the least astonishing. Would that she might consent to appear more frequently upon the operatic stage!

Following are extracts from several Chicago papers relative to this appearance:

It is to be hoped that nobody will communicate to Madame Wagner and her coterie at Bayreuth the sorrowful circumstance that when Madame Schumann-Heink made her entrance in the same scene there was to be heard the clapping of many hands; and this in spite of the fact that the orchestra was playing something quite important at the time.

The performance of the Bayreuth master's work was of impressive excellence. Much interest was given to it by the appearance of Madame Schumann-Heink.

It was a happy idea that brought about the engagement of Madame Schumann-Heink to sing the role of Fricka. Only a great artist such as she is can make the scene between the henpecked Wotan and his spouse convincing or beautiful. The hectoring even of a god by his better half is not exactly inspiring to the imagination. As Madame Schumann-Heink sang the music, her admirable voice, her musicianship, her restraint, made a difficult situation sound very fine indeed. Nor was this triumph lost upon the multitude; for at the close of the act the singer, together with her colleagues, received an ovation from the house.—Chicago Record-Herald, December 22, 1911.

German opera was given for the first time by the Chicago company last night in the Auditorium before one of the most brilliant audiences of the season. That the occasion might be celebrated with a completeness worthy of its importance, Mr. Di-Pel offered "Die Walküre" with a cast in which three of the principals had

been confirmed in the art of Wagner by participation in the Bayreuth festivals.

Madame Schumann-Heink, the only "guest," has so long been associated with Bayreuth performances that she has become identified with them in the minds of all lovers of Wagnerian music drama. Then came Madame Schumann-Heink and with the dignity of her art and the power of her personality addressed the thousands assembled as intimately as though they had been the hundreds that gather in the concert hall and the true meaning of Wagner and his music was unfolded in a phrase.—Chicago Daily Tribune, December 22, 1911.

"Die Walküre" as presented last evening brought us a distinguished guest in the person of Ernestine Schumann-Heink, the world-renowned contralto, who sang the role of Fricka. Schumann-Heink links us, in at least an artistic way, with Richard Wagner and his music dramas. She is one who sang with the master, and the traditions of his time and his influence are felt by all who are



SCHUMANN-HEINK.

fortunate enough to witness a performance in which she takes part.

She has not appeared here in opera in some six years, and perhaps no operatic star was more welcome than this eminent artist. Her performance of the role of the goddess Fricka was a superlative exposition of its dramatic as well as vocal contents.

She ranks as one of the greatest living Wagner exponents, and her success was one commensurate with her magnificent art. She was in excellent voice and added distinction to the performance.—Chicago Examiner, December 22, 1911.

Van Rensselaer Smoker for Pohl.

Alexander van Rensselaer, whose residence is at Eighteenth and Walnut streets, Philadelphia, has issued cards for a musical smoker at Horticultural Hall, Philadelphia, Thursday evening, January 4, in honor of Carl Pohl, conductor of the Philadelphia Orchestra. Some New York musicians have received invitations to attend.



LATEST PHOTO OF ALESSANDRO BONCI.

ried to his villa in Loreto to prepare the following program for his second American tour:

Se tu m'ami.....Pergolesi
Il Pensier.....Haydn

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Kubelik Draws Magic Spell.

Jan Kubelik is stirring the Pacific Coast to demonstrations anything but pacific. So great is the magic of his playing that crowded houses are the rule, and the press has exhausted its vocabulary in an endeavor to set forth in cold type the gifts of this wonderful virtuoso.

Following are a few recent comments:

Jan Kubelik stood with his \$50,000 fiddle held carelessly under his right arm while his fingers picked a few notes from the lapel of his coat. When he found that the tailoring was all in tune and his pianist was ready, the indication of nervousness disappeared and the master technician of the violin began the "Allegro Moderato" of Tchaikowsky's D major concerto. The well-filled house had reverberated with the applause of greeting, and Kubelik in turn had bowed and tossed in front of him the long black locks that wave with every movement of the head.

When he left the stage after the exquisite rendering of the movement with which we were favored, the audience clamored out half a dozen recalls by way of encouragement to go on and do the rest of it, but the violinist only came back and smiled and bowed and tossed in front of him those long black locks.

In the second group were Beethoven's romance in F major, the Bach "Praeludium" and the Saint-Saëns "Introduction et Rondo Capriccioso." The last number was made a dream of musical beauty. At the encore, the Randegger "Pierrot" was played.

All the tricks and the technical difficulties of the violin art bowed and tossed their long black locks to us in Wieniawski's "Souvenir de Moscow," Dvorák's "Humoreske," Paganini's "Campanella" and a Sarasate number that was played at the final recall. In playing the "Humoreske," Kreisler always uses the mute and gives a soulful, poetic interpretation, while, on the other hand, Elman strives to crowd comedy into it. Kubelik does not agree with either of his distinguished contemporaries. He begins in a somewhat lively way and maintains a spirit of lightness throughout the composition, but all the time carrying a subdued suggestion of melancholy. My judgment would favor the Kubelik interpretation, but the soft sweetness of the Kreisler way still has preference in my ears.

Kubelik is the same faultless violinist that was here two years ago. The only difference that I could observe yesterday might be ascribed to change of fiddle. He is supreme in technic, virtually beyond possibility of improvement in that direction. He is a



KUBELIK.

master interpreter, too, and if he fails to deeply touch the emotions of some it is because he belongs naturally in the happier, brighter moods of music. Kubelik is probably a happy man. And he ought to be.—San Francisco Examiner, December 18, 1911.

In ability to place the last shade of meaning in a simple melodic turn Kubelik has no equal that we have heard since Kreisler, and in his sentiment and force no equal since Elman. He has worked out his own individuality until it is unfair to compare him with Elman or Kreisler or Ysaye as it would be to compare them with him. He is Kubelik, developed, matured, acquainted with himself and competent to put the magic of the best music through the medium of his own soul's fire.

He played only the first movement of the D major Tchaikowsky concerto (op. 35), though the other movements, the canzonetta and the allegro vivacissimo, were scheduled. Probably he omitted them because they were not in the mood of the first movement. At any rate, what he did play of the concerto was most satisfying, full and beautiful. The variations of the opening theme were carried along by him through the thickets of difficulty with secure feeling, and the great violinist only seemed till at ease when the audience broke into the piano interludes to shout bravo and clap hands.

EACH MEASURE A PROMISE.

The Beethoven romanza in F major is a simple bit of distinguished melody imposed on a simple, direct accompaniment. I have heard good fiddlers make this composition commonplace. One will unless one's art is aristocratic. Kubelik made each measure a promise and a partial fulfillment, and the whole completely gratifying and beautiful.

Bach's "Praeludium" has never been done better from a San Francisco stage, and if any one doubted the classic purity of Kubelik's attainments, his interpretation of this number would have settled the doubt and charmed the Thomas into full belief.

Wieniawski's "Souvenir de Moscow" is a battered beauty. It has been harshly treated by thousands who would show how well they can play some "harmonics" and how nearly right they can finger great fastfull of chords. Kubelik played the celestial harmonics with clear and thrilling intonation; made the chords, which is how struck, perfections and elicited from his violin in the pretty melody measures a wealth of vibrant loveliness.—San Francisco Call, December 18, 1911.

If the gentleman who reigns in the land of fire and brimstone is to come to town and play the violin, he would, I think, choose

Paganini's "Campanella," even in preference to the "Devil's Trill." And he would play it just as Jan Kubelik played it at the Cort Theater yesterday afternoon.

There was a great audience, and the "wizard" fairly made the strings smoke. Perhaps it was only rosin one smelled when it was all over, but it seemed like sulphur.

Beethoven's "Romance" in F major followed, and Kubelik's genius became a transparent medium through which the composer appeared to look forth. The melody is of a simplicity which only the masters can achieve, and the interpretation was without a single quirk or quaver to draw attention to the player. Kubelik was plainly under the Beethoven spell. The Bach prelude, which came next, was something of a throwback. It was even atavistic, and recalled the old Kubelik. Technically faultless, it was too much like clock-work.

But in the Saint-Saëns "Rondo Capriccioso" the mantle of Elijah (or should I say Tubal Cain?) fell definitely upon Kubelik's shoulders. The audience had by this time attained a pitch of emotional excitement which made the psychic atmosphere as tense as an impending thunder storm, and at every pause the thunder broke forth in handclapping, shouts and stamping. Kubelik is chary of his encores, but he had to respond, and gave Randegger's "Pierrot."

The next number was the theme and variations by Wieniawski, known as "Souvenir de Moscow." It was altogether wonderful—a maze of ornamentation through which the original melody somehow made its unimpeded way and ended with a glissando trill which approached the Satanic. Dvorák's "Humoreske," the Paganini "Campanella" and Sarasate's "Spanish Dance," given as an extra, completed the afternoon's offerings.

Kubelik says that he never thinks of his audience, but his success belies him. Such enthusiasm could not be aroused by one whose instrumental utterances were not directed with the effect of a personal intimacy.

Jan has a rather thick crust of reserve, but at heart he is thoroughly human, now that his first thirty-one years are behind him. His tone is hardly capable of improvement. One minute the violin seems hoarse with feeling; the next it gives the silver tones of the flute, and all intermediate qualities are at his command. His technic has long been one of the wonders of the musical world. The only further progress that seems possible is in the direction of more subtle nuances within the limits of the phrase.—San Francisco Chronicle, December 18, 1911.

He reminded me of Kreisler in his straightforwardness and forthright character. It is true that when he stands on the platform with his \$10,000 fiddle under his arm and fidgets through the prelude he is typical of an abnormal being, whose nerves, like those of a "quarter horse," strain and clamp and tug to enter the race; but when his bow touches the strings he sings into himself, plays for himself, is a human being like you and I, only gifted with a marvelously adjusted nervous system and a seerlike vision into the heart of tone. Similarly, when he lays his violin aside after the concert is over, or when he meets friends and strangers between concerts, he is little different from the rest of mankind, except in that difference which arises from native gifts, cultivated ability and a certain sensitiveness which is clairvoyant in its operations. As one who deals with the abstractions of music would likely become, he has the faculty of sensing thought before it is fully uttered, and you do not always have to complete your question before he is straining at his sense of politeness in order not to answer ere the question is finished.

Kubelik would be a shock to many who have heard him play if they could sit at luncheon with him, as I did. All of their preconceived notions of what a genius should be would be upset. He does not eat with his knife, neither does he partake of his soup audibly. He is courteous and gallant to his beautiful and charming wife. He does not raise his voice so that the occupants at the other tables in the St. Francis dining room will look and murmur beatifically "There's Kubelik!" He is considerate of the waiters, cordial to his guests, an interesting talker himself and gifted with the faculty of listening. In no respect does he behave like a genius at dinner, save in respect of his ability to order it.

From which it is seen that if, after dreaming to the spun gold of Kubelik's glorious melody, you would expect to find in a personal chat with him a being scarcely human you will be shocked at the extraordinary normality of his point of view, his manners and his deportment.

And, not to make Kubelik out to be too unusual in his conformance to the rest of the human species, let me add that I have found, in a somewhat extended if superficial encountering with genius, that in proportion as they are great they are nearly always human.—San Francisco Call, December 17, 1911.

Sergei Klibansky's Season.

Sergei Klibansky has in this (his second season in the United States), all the pupils he can accept, his time being entirely filled. To this gratifying end his winning personality has contributed in large degree, for he is "human," sympathetic, thus accomplishing results by the concentrated work which he gets out of his pupils.



SERGEI KLIBANSKY.

The American field of music has been greatly enriched by the coming of Sergei Klibansky, whose success as a teacher and concert singer has been pronounced. Gifted with an unusual musical temperament, magnetic personality, and a rarely beautiful voice, trained under the most eminent European masters, Mr. Klibansky has proven himself one of the most distinguished men in his profession. He comes to America from the Stern Conservatory of Berlin, Germany, where for eight years he was professor of singing. Mr. Klibansky received his early training in Frankfurt a. M., under the famous coloratura singer, Prof. Frau Schroeder-Hanfstangel, favorite pupil of Viardot-

Garcia, and in the school of Stockhausen. For the study of operatic roles he placed himself under the instruction of Prof. Karl Hermann and Kammerzaenger Mr. Rothmühl. Later he studied with Alexander Heinemann and with Altmeister Eugen Hildach in Berlin, and completed his studies in Italy under G. Gianetti and Lombardi.

Mr. Klibansky's chief distinction is that he understands how to unite the old approved Italian and the modern Wagnerian ideas, with the unexcelled German style of interpretation. Moreover, in Italy he became intimate with the Italian style and knows how and when to use both styles, and also how to differentiate between them. He has gone further, and has formed a distinct method of his own that has become eminently successful. Mr. Klibansky is renowned for his diction in Italian, French, German and English.

Professor Hollaender, director of the Berlin Conservatory, wrote of him: "Herr Klibansky is one of the best singers and teachers in the faculty," and Herr Heinemann pronounced him "an ideal interpreter of the German lied."

A pupil of Klibansky, Tilly Jansen, made her first appearance as the Goose Girl in Lübeck, Germany, recently, winning success. Next she appeared (with only one rehearsal) as Nedda in "Pagliacci," in which she also pleased both public and press. Here is what the Lübecker Anzeiger said on her debut:

Tilly Jansen had a very happy success as the Goose Girl. Even if one feels sympathy for one who appears before the larger public for the first time, apart from this, one must acknowledge that in her we have a talent to be respected, united with correct artistic impulses. Certainly the youthful freshness of voice and person creates interest at the outset, just as her action and stage manner leads to the belief that she has the stage gift. Her voice is full and beautiful, in both low and high registers.—Lübeck Anzeiger.

Heinemann Sings for Kansas University.



ALEXANDER HEINEMANN.

The following letter received by R. E. Johnston, manager of Alexander Heinemann, speaks for itself:

THE UNIVERSITY OF KANSAS.
SCHOOL OF FINE ARTS.
C. S. Skilton, Debb.

LAWRENCE, December 21, 1911.

R. E. Johnston, New York City:

DEAR SIR: I write to tell you of the remarkable success achieved by Mr. Heinemann in his concert here on the 19th. Although he sang throughout in German and rendered a severely classical program he won his audience from the first number; in fact, I may safely say that no artist since I have lived in Lawrence has aroused such enthusiasm in our public, while personally I have rarely experienced greater pleasure from any singer.

Yours very truly,
(Signed) C. S. SKILTON.

"I guess I have insulted that great pianist forever," said Mr. Cumrox. "But I couldn't help letting my old business training get the better of me."

"What have you done?"

"I notice that he always plays up the name of the piano he uses very conspicuously."

"Of course."

"Well, I offered to buy some good formula for a hair tonic and give him half interest in the business."—Washington Star.

Bittern's "Bergsee" was given in Munich.

Three Schoolmates Collaborate.

A new duet is being especially written for Madame Rider-Kelsey and Claude Cunningham for use in their joint recitals, by Frank La Forge, who is now on tour in Russia with Marcella Sembrich. The text of the duet has also been especially written by Emil Robert, one of Germany's leading literary lights.

The many admirers of these three sterling American artists will be interested to know that they have all been

friends since childhood, Frank La Forge having played the accompaniments for Claude Cunningham at the first song recital the baritone ever gave.

WELL KNOWN AMERICAN PIANIST VIRTUOSO, Leschetizky pupil, for many years in Europe, desires engagement as Head of Piano Department of first class conservatory. First communication to "PIANUS," care this office.

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There is a letter at these offices addressed to Madame Minnie Hauck.

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